

# Georg Gerson

(1790–1825)

## Lied [Das Laubblatt]

von v. Lehr

### G.175

### Score

Edited by  
Christian Mondrup

# Lied [Das Laubblatt]

Georg Gerson (1790-1825)

**Allegretto**

Gesang

Fortepiano

*p*

Blätt - chen, das im lo - sen Spiel

5

Win - de durch die Lüf - te ja - gen, Blätt - chen! Kannst du mir nicht sa - gen: Wo ist dei - ner

10

Wan - drung Ziel? wo ist dei - ner Wan - drung Ziel?

*mf* *p* *ritard*

- |   |  |
|---|--|
| 2. Wo? — ward mir noch selbst nicht kund;<br>Von dem Stamm, der mich getragen,<br>Durch der Stürme Macht verschlagen<br>Pilgr' ich auf der Erde Rund. | 3. Ohne Willen, ohne Wahl<br>Schweb' ich sorglos durch die Wälder;<br>Durch Gebüsch, über Felder,<br>Über Hügel, Strom und Thal. |
| 4. Dort, wo Alles hin muß gehn,<br>Wie der Lorbeer so die Rose<br>Dort in der Vernichtung Schoose<br>Werden wir uns wiedersehn!                       |  |

## Critical notes

This score is the first modern edition of the song “Lied” (G.175) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated July 15, 1821, composed in Hamburg. The sources are

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*MS* a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song found on p. 130 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”.

The initial stanza of the song is identical to the first stanza of “Meiner Schwester” by Eduard Mörike (1804–1875). In “Meiner Schwester” this text is within quotes, indicating it as a quotation. According to Hans-Ulrich Simon & Regina Cerfontaine, “Mörike und die Künste”, Deutsche Schillergesellschaft 2004, Mörike’s poem is one among several contrafactures, in this case on an anonymous poem, “Das Laubblatt”. Simon and Cerfontaine are explicitly referring to Carl von Seckendorff,<sup>1</sup> “Zwölf Lieder mit Begleitung des Pianoforte”. In the undated printing published by Breitkop und Härtel around 1820 the poet is given as “O. J”. In Gerson’s manuscript the poem is anonymous and incomplete: there is a mark for stanza no. 3 which was, however, never filled in. In this edition stanzas 3–4 are taken from Seckendorff’s “Zwölf Lieder”.

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>
3	Solo v	4	Text “in losem” in “Zwölf Lieder”.
6	Solo v	3–4	Text “tragen” in “Zwölf Lieder”, apparently modified later in the ms. by the composer.

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<sup>1</sup> In the German music encyclopedia, “Musik in Geschichte und Gegenwart” and many other places “Zwölf Lieder” is ascribed to Karl Siegmund, Freiherr von Seckendorff (1744–1785). For a couple of reasons that can’t be true: some of the texts are by poets not born in Karl von Seckendorff’s life time like Theodor Körner (1791–1813) and Justinus Kerner (1786–1862), and the composing style of the 12 songs is early romantic like Gerson’s songs while Karl von Seckendorff’s compositions, as one would expect from a contemporary of W. A. Mozart, are classical.