

# Georg Gerson

(1790–1825)

## Sehnsucht

von Heinr. Harries

**G.33**

**Score**

**(Contemporized)**

Edited by

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# Sehnsucht von Heinr. Harries

Contemporized edition

Largo

Georg Gerson (1790-1825)

Stimme

Clavier-  
Begleitung

Ach! du bist fern,

Ach! du bist fern, ein wei - tes Meer wogt zwi - schen dir und mir.

Ach! du bist fern! Ach! du bist fern!

Poco Adagio

O! wär' ich doch ein Vö - ge - lein! gleich flög' ich hin zu dir. Dann

hüpf' ich fröh - lich um dich her, und kei - ner wehrt' es mir, und

24

küß - te dich auf Wang' und Mund, und wi - che nie von dir, und wi -

*fp*

28

**Piu presto**

- che nie von dir. Am Mor - gen weck-te dich mein Lied mit

32

lei - sem Lie - bes - gruß.

*dolce*

37

Und Mit - tags wär' ich Tag für Tag dein trau - ter

*mf* *cresc*

43

Tisch - ge - noß dein Tisch - ge - noß

*f* *p* *cresc*

49

Am A - bend schmiegt' ich mich zur Ruh — an dei - nem

*mf* *cresc*

55

## Piu lento

Haupt - te hin und fühl - te wach und träu - mend mich der

*p* *mf*

60

## Largo

Vö - gel Kö - ni - gin der Vö - gel Kö - ni - gin. Und

*cresc* *f* *p*

65

## Piu presto

trä - ge man zur letz - ten Ruh' dich einst, — o glau - be mir, ich flög' ins off - ne Grab, und

*fz* *mf* *fz*

72

ließ be - gra - ben mich mit dir!

*f* *mf diminuendo* *p* *p* *pp*

## Critical notes

This score is the first modern edition of the song “Sehnsucht von Heinr. Harries” (G.33) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated September 5 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 on pp. 123–124.

The poem “Sehnsucht” by the German poet, Heinrich Harries (1762–1802) was published in “Gedichte von Heinrich Harries, Zweyter Theil”, Altona 1804.

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Pno r	4	No ♯ on “b” in <i>MS</i> .
23b	Solo v	4	Note missing in <i>MS</i> .
25	Pno r	4	No ♯ on “b” in <i>MS</i> .