

Georg Gerson

(1790–1825)

Das Söhnchen

G.123

Score

Edited by
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Das Söhnchen

Allegretto

Georg Gerson (1790-1825)

Gesang

Als mich heut Pa - pa Wa - Ber trin-ken sah, sprach er: das ist, das ist fein! das ___ ist

Forte piano

mf *f* *p*

5

fein! das ___ ist fein! A - ber was er spricht, thut er sel-ber nicht:

f *p* *f* *p*

9

denn er trinkt, er trinkt ja Wein, er trinkt ja _ Wein, er trinkt ja _ Wein.

f *f*

2. Schone dein Gesicht,
Söhnchen! sieh mir nicht
Hin, wo Mädchen sind!
Doch, als er so sprach,
Sah er selbst danach,
Und ward doch nicht blind.

3. Gut! ich geh' es ein;
Jetzt bin ich noch klein,
Und zu allem still:
Werd' ich größer seyn,
Trink ich nichts, als Wein,
Und seh', was ich will.

Critical notes

This score is the first modern edition of the song “Das Söhnchen” (G.123) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated September 22, 1817.

The sources are

- MS* “Partiturer No. 5”, “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. 35.
- COP* “Zwölf deutsche Lieder”, “C II, 140 tv. 2°. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 8.

The anonymous poem “Das Söhnchen” is maybe by the German poet, Friedrich von Hagedorn (1708–1754). It was published in Karl Wilhelm Ramler’s (1725–1798) collection “Lieder der deutschen”, Berlin 1766. There is no author information on the single poems. Hagedorn is, however, among the poets listed in the preface, and the poem “Das Söhnchen” is preceded by a similar poem, “Das Töchterchen” which is indeed by Hagedorn.

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.