

Georg Gerson

(1790–1825)

Der Heimliche

G.140

Score (Contemporized)

Edited by
Christian Mondrup

Der Heimliche

Contemporized edition

Allegretto

Georg Gerson (1790-1825)

Gesang

1. Schon lan - ge schmeck ich
nein! ich wer - de
haßt mich nicht, ich

Forte piano

p

7

ein Ver - gnü-gen, das ich der Neu - be - gier ver - schwie-gen, die for - schend
sie nicht nen-nen; zwar al - le, wel - che Schön - heit ken - nen, die ken - nen
müßt' es lü - gen; nur sagt sie: Da - mon sey ver - schwie-gen! Und was sie

14

mir ins Au - ge sah, die for - schend mir ins Au - ge sah. Nicht Ruhm, nicht
uns - re Syl - vi - a, die ken - nen uns - re Syl - vi - a: Mehr a - ber
sagt, das thu' ich ja, und was sie sagt, das thu' ich ja. Ihr wißt es

cresc *mf* *p* *rf p*

22

Gold ist mei - ne Freu-de; sie rei - zen, glaub' ich, al - le bei - de: doch
braucht man nicht zu wis-sen. Ich weiß, was ich ver - spre - chen müs - sen, als
nur, ihr stum - men Lin-den! Die Stun - den, die bey Euch ver - schwin-den, ver -

rf p

29

lieb - li - cher rei - zet
sie mir ihr Her - ze - - la! la! la! la! la! la! la! la! la! la! la! la! la!
schwin - den uns un - ter

35

la! la! la! la!

1. 2. | 3.

2. Nein
3. Sie

f *p* *tr*

Critical notes

This score is the first modern edition of the song “Der Heimliche” (G.140) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated May 24, 1818.

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. 56.
- 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 pp. 9–10.

The anonymous poem “Der Heimliche” was published in Karl Wilhelm Ramler’s (1725–1798) collection “Lyrische Blumenlese I. II. III. IV. und V. Buch”, Leipzig, 1774. Another, 5 stanza version of the poem, probably the original version, was set to music by the composer Johann Friedrich Doles (1715–1797) in his “Neue Lieder nebst ihren Melodien” (1750).¹

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.

¹ See the modern edition by Martina Möwes, published 2011 at “grin.com” (<http://www.grin.com/de/e-book/192550/johann-friedrich-doles-neue-lieder-nebst-ihren-melodien>).