

# Georg Gerson

(1790–1825)

## Seufzer eines Ungeliebten

von G. A. Bürger

# G.124

## Score

(Contemporized)

Edited by

Christian Mondrup

# Seufzer eines Ungeliebten von G. A. Bürger

Contemporized edition

Andante espressivo

Georg Gerson (1790-1825)

Gesang

Fortepiano

5

Hast du nicht Lie - be zu - ge - mes - sen dem Le - ben je - der Cre - a -  
Wenn gleich in Hain, auf Flur und Mat - ten sich Baum und Stau - de, Moos und

9

tur? War-um bin ich al - lein ver - ges - sen, auch mei - ne Mut - ter du! — Na -  
Kraut, durch Lieb' und Ge - gen - lie - be gat - ten; ver - mäht sich mir doch kei - ne

13

tur? War-um bin ich al - lein ver - ges - sen, auch mei - ne Mut - ter du! — Na -  
Braut. Ver - mäht sich mir doch kei - ne

17

tur? Wo leb - te wohl in Forst und Hür - de, und wo in Luft und Meer ein  
 Braut. Mir wächst vom sü - ße - sten der Trie - be nie Ho - nig - frucht zur Lust her-

21

Thier, das nim - mer - mehr ge - lie - bet wür - de? - Ge - liebt wird al - les au - ßer  
 an. Denn ach! mir man - gelt Ge - gen - lie - be, Die Ei - ne nur ge - wä - ren

25

mir! Ge - liebt wird al - les au - ßer mir!  
 kann. Die Ei - ne nur ge - wä - ren kann.

*poco rallentando* *a Tempo*

30

## Critical notes

This score is the first modern edition of the song “Seufzer eines Ungeliebten von G. A. Bürger” (G.124) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated September 25, 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 pp. 36–37.
- 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. 80–82.

The poem “Seufzer eines Ungeliebten” by the German poet “Gottfried August Bürger” (1747–1797) was published in “Gedichte”, Göttingen, 1778.

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>
24	Solo v	3	Accidental ♯ missing in <i>MS</i> .
30–31			“Ces dur statt H dur” (C-flat major instead of B major) above piano staves in <i>MS</i> .