

# Georg Gerson

(1790–1825)

## Ich denke dein

von Fr. Brun

### G.97

### Score

Edited by  
Christian Mondrup

# Ich denke dein von Fr. Brun, geb. Münter

Andante

Georg Gerson (1790-1825)

Stimme

1. Ich den - ke dein, — wenn sich im Blü - ten - re - gen der Früh - ling  
2. Ich den - ke dein, — wenn sich das Welt - meer tö - nend gen Him - mel  
3. Ich den - ke dein, — wenn sich der A - bend rö - thend im Hain ver -

Fortepiano

6

mahlt, — und wenn des Som - mers mild ge - reif - ter See - gen in Äh - - ren  
hebt, — und vor der Wo - gen Wuth das U - fer stöh - nend zu - rüc - - ke -  
liert, — und Phi - lo - me - lens Kla - ge lei - se flöt - end die See - - le

10

stralt.  
bebt.  
rührt.

Beym

14

trü - ben Lam - pen - schein, in bit - - tern Lei - den ge -

18

dacht \_\_\_\_\_ ich dein; \_\_\_\_\_ die ban - - ge See - le fleh - te nah am

23

Schei - den Ge - den - - ke mein \_\_\_\_\_ ge - den - ke mein.

28

**Piu lento**

Ich den - ke dein, \_\_\_\_\_ bis weh - en-de Zy -

33

pres - sen mein Grab \_\_\_\_\_ um - zie - hen, und selbst in Tem - pes Hain soll un - ver - ges-sen dein

38

Na - me blühh.

## Critical notes

This score is the first modern edition of the song “Ich denke dein von Fr. Brun, geb. Münter” (G.97) by the Danish composer “Georg Gerson” (1790-1825).

The sources are:

- MS* a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 82 in “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”.
- COP* “Zwölf deutsche Lieder”, “C II, 140 tv. 2o. 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. 63–64.

The poem “Ich denke dein” by the German/Danish poet “Frederikke Brun” (1765–1835) was written 1792 and first published in “Gedichte von Friederike Brun geb. Münter”, Zürich 1795.

The composition is dated December 5, 1815. September 4 the same year Gerson wrote a song for Frederikke Brun’s daughter, Ida Brun. Both songs were most likely performed in one of Frederikke Brun’s literary salons (1810–1815).<sup>1</sup>

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>
7	Solo v Pno r	4	No ♭ in <i>MS</i> .
11	Pno r	2	No 1/8-rest after the note in <i>MS</i> .
12	Pno r	1	No 1/8-rest after the note in <i>MS</i> .
12	Pno r	6	No ♯ in <i>MS</i> .
28	Pno r,v2	2	No 1/8-rest after the note in <i>MS</i> .
28	Pno l	2	No 1/8-rest after the note in <i>MS</i> .
36	Solo v Pno r	4	No ♭ in <i>MS</i> .

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<sup>1</sup> See Karen Klitgaard Povlsen, “Friederike Bruns saloner 1790-1835” in Anne Scott Sørensen (ed.), “Nordisk Salonkultur”, Copenhagen 1998, pp. 189 ff.