

Flucht der Sehnsucht

Text: Toos van Raaij
Musik: Paul Merkus, Op.42

Andante ♩. = 70

Sänger

Klavier

Der

f Bm Am

G D

mf Em Bm

A7 D

5

Ad - ler fliegt al - lei - ne, ich möcht' dich wie - der - sehen. Mein

Mein

p G

G

9

Herz, ver - zerrt von Stei - nen, die Sonn' ist auch schon hin.

f D7 E^bmaj7

E7 Am *mp* G/D D7

G

13

Der

mf Em Am

Bm E7 *mp* Am C

D D7

17

Win - ter grinst auf Schwel - len, Ich sehn' mich so nach dir. Die

mf

Gm E♭maj7 D Gm F7 E♭maj7 D D7

21

Wär - me dei - ner Quel - len, die spür' ich nim - mer - mehr.

Cm D E♭maj7 F7 Gm D7 Gm

p

25

mp

Gm D E♭ B♭ Cm7 B♭ D7 G

rit.

29

Ach mein Lieb, du Lieb - ste mei - ner, so wie ich, liebt dich doch

mf

G D7 G/D D2 C2

33

kei - ner! Wie oft um dich, ich bit-ter-lich

D/G G D/G G *mp* Em D *sfz* Bdim

37

wei - ne. Der Ad - ler fliegt, al - lei - ne. Im

To Coda

C² C Am G/D D⁷/G Bm Am D⁷ G

42

Le - ben ei - nes Ad - lers, da lockt die Frei - heit stets. Die

mp G D/F# Em Bm Bm⁷ Em⁷ Cmaj⁹ Gmaj⁷

46

Lie - be man - cher Frau - en, rasch wie vom Wind ver - weht.

F#m⁷ C#m⁷ A⁶ B⁷ Emaj⁷

50

f

Amaj⁷ Amaj⁹ Emaj⁷ Emaj⁹ F#m⁷ F#m⁹ G#m⁷

54

mf

Dmaj⁷ Dmaj⁹ G#m⁷ C#m⁷ *p* A⁶ B⁹ E

Drei

58

Kin - der mir ge - ... Spieß - ling vier. Sie

E B/D# C#m Amaj⁷ G#m⁷ E E⁷

62

wie - gen in den Ar - men, das fehlt mir ja so sehr.

molto rit.

Am C⁶ D⁷ Gm *f* Cm⁶ Cdim D⁷

D.S. al Coda

66 Coda

Du

mf Am Bm Cmaj7 Em7 *mp* C6 Am7 D9 G

70

kennst mein gro - ßer Feh - ler, Die Flucht von hier nach dort. So

mp G D7 Em C E^bdim *mf* *leggiere* E F7 A F#7

74

bald ge - ian - det, und Oh-tun mich wie - der fort. Noch

Bm G7 *f* C E^b Bdim Cdim *rit.* Dsus4 D7

78

ein - mal möcht' ich lie - ben, ihr treu sein im - mer - hin. Die

mf *a tempo* G Em Cmaj7 Bm Am7 D9 G²

82 Frau die es ver - ste - hen kann, daß ich ein Ad - ler bin.

f *mp* *mf*

86 Ach mein Lieb, du Lieb - ste mei - ner, so wie ich, liebt dich doch

mf

90 kei - ner! Wie oft um dich, ich bit - ter - lich

mp *sf*

94 wei - ne. Der Ad - ler fliegt, wie - der al - lei - ne.

mf

98

musicalion
click for more

101

Ach mein Lieb, du Lieb - ste mei - ner, mein

Eb7/Ab *Ab* *Eb7/Ab* *Ab* *mf* *Ab* *Eb7* *Ab/Eb* *Eb*

106

Schmerz um dich den kennt ja kei - ner! So komm ich ja nie mit

D#2 *Eb7/Ab* *Ab* *Eb7/Ab* *Ab* *meno mosso* *Cm* *Abmaj7*

meno mosso $\text{♩} = 60$

110

mir ins Rei - ne. Der Ad - ler ler fliegt noch wohl

Eb7 *G* *B* *B6* *F#m* *E/B*

113

im-mer al-lei - ne. (Der)

B7 *B7/E* *E* *B7/E* *E* *B7/E* *E* *B7/E* *E*

musicalion
click for more

Type: Sheet music

Título: [Flucht der Sehnsucht](#)

Compositor: [Paul Merkus](#)

Época: Siglo XXI

Tema: .Misceláneas

Categoría: Canciones (mundanas)

Dificultad: Mittel

Instrumentación Grupo: Voz sola con un instrumento

Arrangement: Solo>sop+Piano

Instrumentación: Canto solo>soprano(1),Piano = Pno(1)

This is a song for voice and piano, based on an extensive text, which tells the story of a man with a fear of commitment, who portrays his emotional experiences through the symbolic eagle. He initially flies around alone and has a penetrating encounter with a woman he loves dearly, but from where he nevertheless continues to fly alone again and again. The various aspects of this are told in the six verses and the chorus comes in between after two verses with a dramatic exclamation to his dearest, for whom bitter tears are shed.

The song opens with a simple four-bar prelude, which will return in various variations as an interlude. The first verse expresses the problem in a relatively neutral way, after which (after the interlude) winter is represented in a minor key in the second verse. After another 4 bars of interlude, a sigh is made in the chorus to the dearest, whereby the subsequent bitter tears are expressed by means of a diminished triad.

After a shorter interlude, freedom is sung in the third verse and the loves for the many women are already modulating, expressed in an exuberant and compelling longer interlude of eight bars. This is followed by an intimate atmosphere in which the children are mentioned, which leads to a dramatic turn back to a minor key when he realizes that he cannot rock those children himself in his arms.

After the well-known chorus, the usual four bars of interplay follow, after which the first-person narrator confesses his biggest mistake: the constant flight from hot to here, expressed by a virtuoso accompaniment in the piano. In the sixth verse he comes to the realization of whom he can only love: the woman who can understand that he is an eagle, expressed by a sudden modulation to the next higher key, after which the interlude and chorus follow in a higher position than was common until then. After an even more explicit emphasis on the fact that the eagle continues to fly alone, the chorus returns for the last time. This time, however, musing, sung as a recitative, while the piano plays the now familiar melody in the accompaniment. Then the mood changes, our narrator realizes that he cannot come to terms with himself in this way and we finally hear the eagle fly away all alone.