

# Georg Gerson

(1790–1825)

## Chansonette

**G.86**

**Score**

Edited by  
Christian Mondrup

# Chansonette

Georg Gerson (1790-1825)

Voix

1. Un jour sous la cou - dret - te, l'a - mour s'en vint dire à Li -

F[orte]-piano

*p*

5

set - te, bon - jour! la sim - ple ber - ge - ret - te le vit et

10

si - tôt la pauv - ret - te rou - git, et si - tôt la pauv - ret - te rou - git.

*cresc* *p* *f*

2. L'enfant qui voit son trouble  
Subit  
D'empressement redouble,  
Et dit  
Vous savez bien, bergère,  
Charmer  
Il faut encore, ma chère,  
Aimer.

3. Avec un doux sourire  
Un mot  
Rend un coeur, qui soupire  
Bien sot  
La gente bachelette  
Se tut  
Mais son ame jeunette  
S'émut.

4. Voyant qu'elle palpite  
De peur  
Le Dieu saisit bien vite  
Son coeur  
Dès qu'il en fut le maitre  
Il rit  
Et puis le petit traître  
partit.

5. Tandis que la victime  
Gémit  
L'ingrat, fièr de son crime  
S'enfuit  
S'enfuit  
Plaignez, jeune fillette  
Lison  
Et profitez de cette  
Leçon.

## Critical notes

This score is the first modern edition of the song “Chansonette” (G.86) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated November 13, 1814. In his thematic catalogue (“Verzeichniss über Zwei Hundert meiner Compositionen”) Gerson states that the song is composed for “Rikke Wallich”, probably referring to Frederikke Wallich (1794–1872), married to the painter Arnold Wallich (1779–1845). The source is:

*MS* a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 43 in “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”.

The text is a poem, “Chansonette” by the French author François-Benoît Hoffman (1760–1828), published in “Almanach Des Muses Pour l’An X”, Paris 1802.

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.