

Georg Gerson

(1790–1825)

Chansonette

G.86

Score (Contemporized)

Edited by
Christian Mondrup

Chansonette

Contemporized edition

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

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 gentille bachelette
Se tut
Mais son ame jeune
S'émut.

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

5. Tandis que la victime
Gémit
L'ingrat, fier de son crime
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.