Georg Gerson

(1790–1825)

Deux Chansons

des Acteurs à l'épreuve

G.87–88

Score

Edited by

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Romance des Acteurs à l'épreuve

Allegretto

Georg Gerson (1790-1825)

[Nicette]
Voix

1. L'a - mour qui fut long-tems heu - reux dans le sein d'u - ne paix par-fai -
tôt du jour le vif é - clat fa - ti - gua l'en-fant de Cy-thè -

Piano-
forte

p

4

te, pour son mal - heur for - mant des noeuds, fit naitre u - ne fille in-qui - è -
re, on sait que son oeil dé - li - cat ne peut sou-te - nir la lu-miè -

cresc

mf

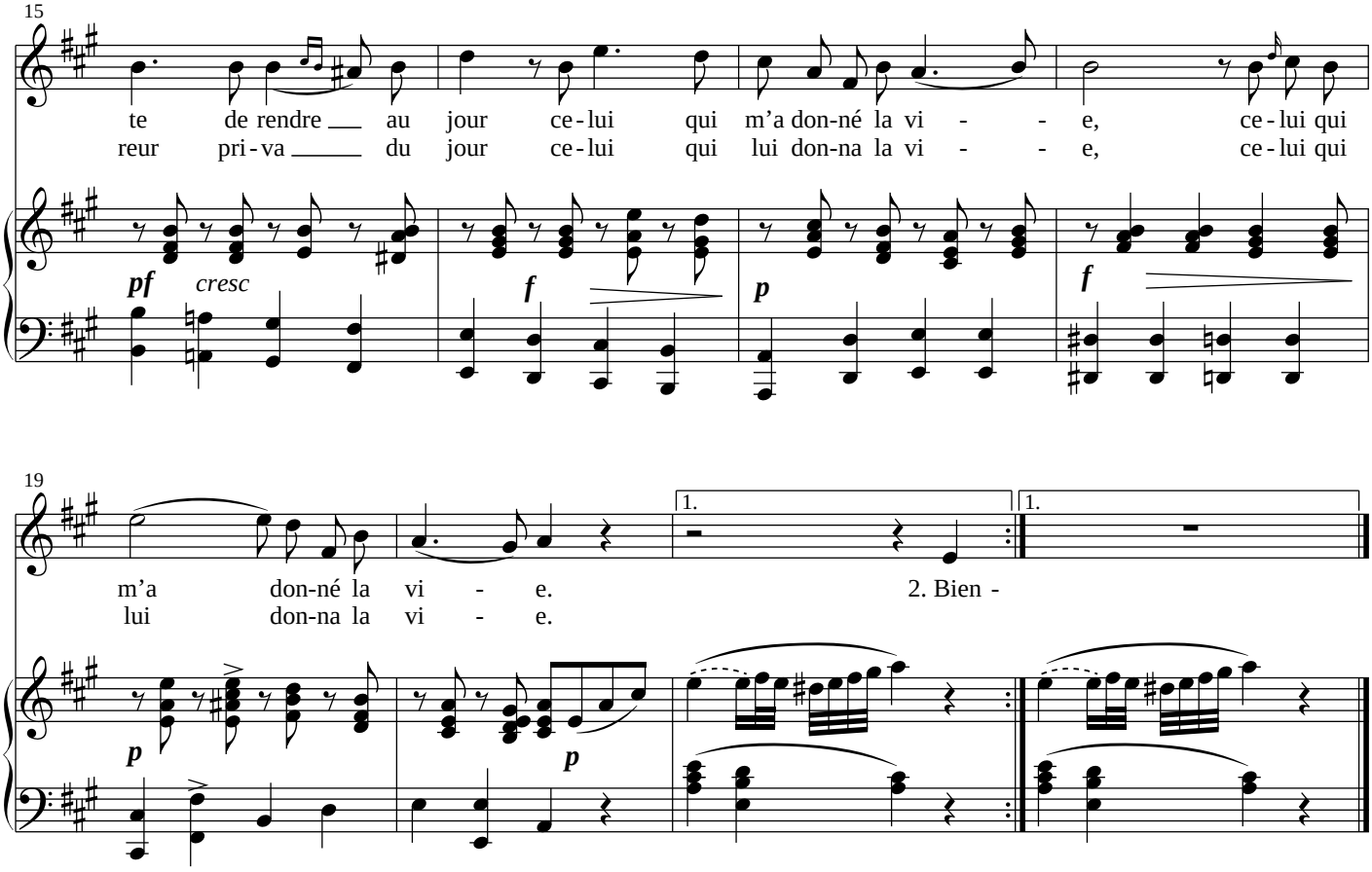
8

te. O-tons le ban - deau de l'a - mour, dit aus - si - tôt la ja - lu-
re, ain - si pour é - clai - rer l'a mour la trop cré - du - - le ja - lu-

p

12

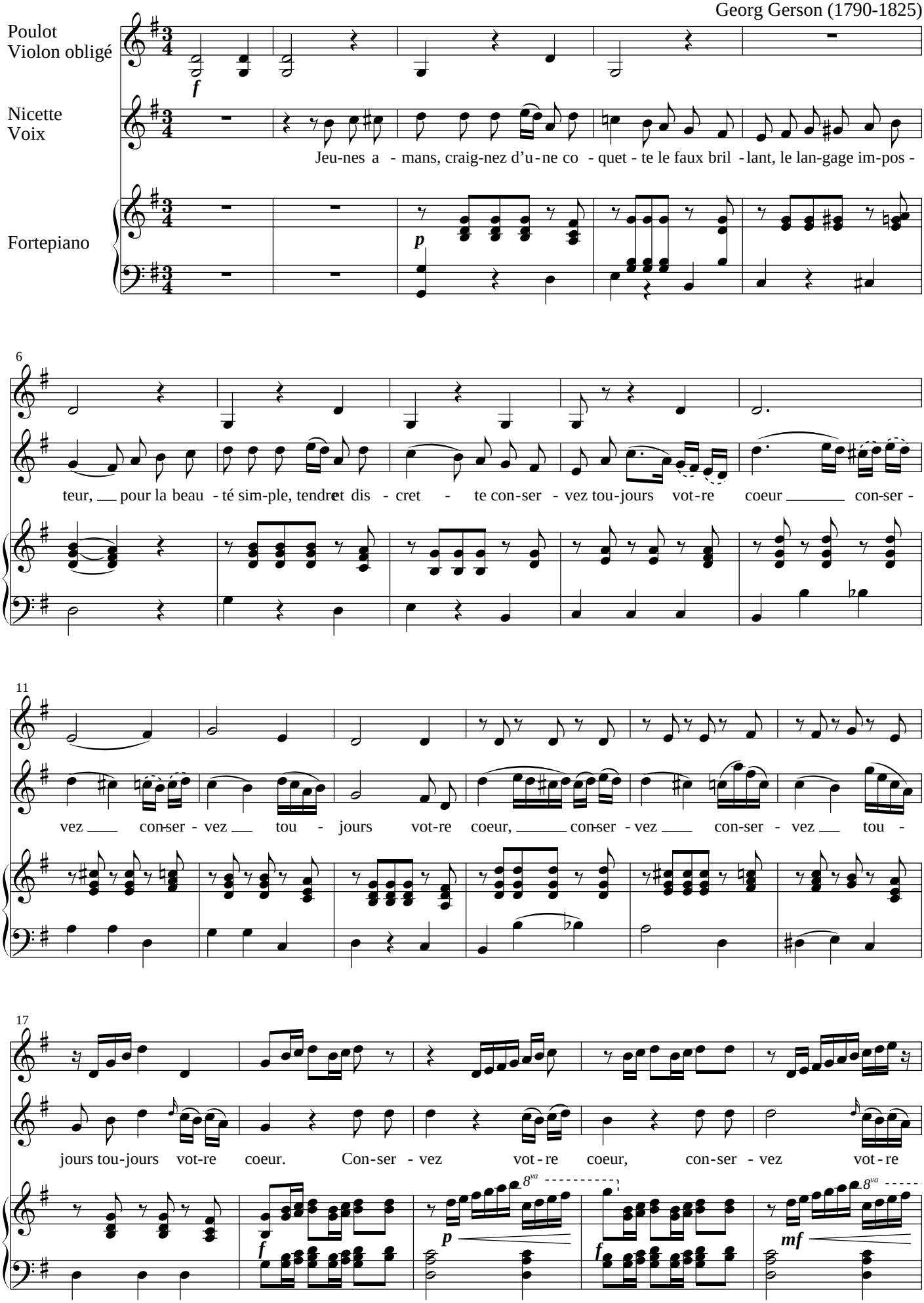
si - - e, il est jus - te de rendre au jour, il est jus -
si - - e, par une er - reur pri - va du jour, par une er -

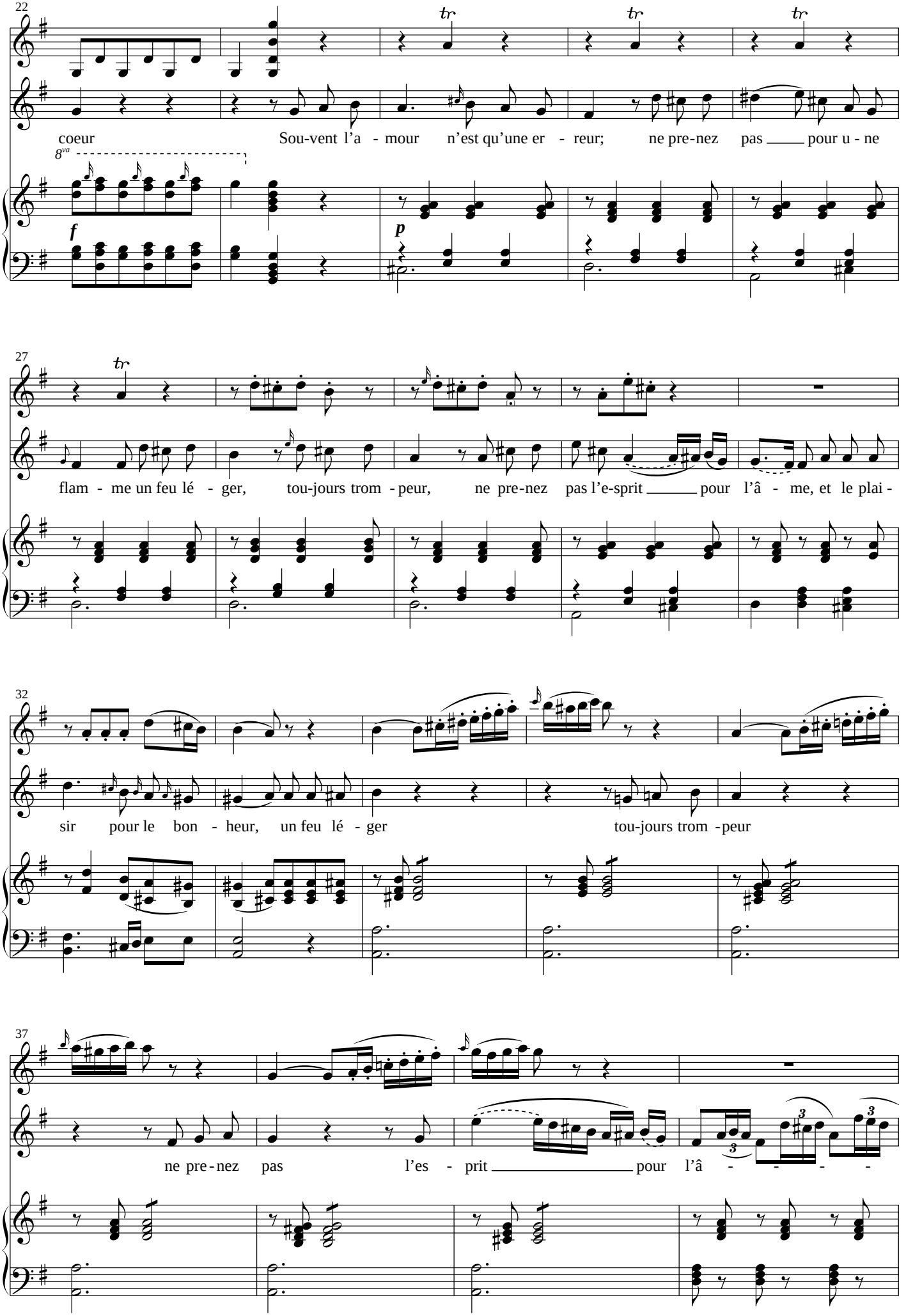

15
te de rendre au jour ce-lui qui m'a don-né la vi - - e, ce-lui qui
reur pri-va du jour ce-lui qui lui don-na la vi - - e, ce-lui qui
pf cresc
f
p
f

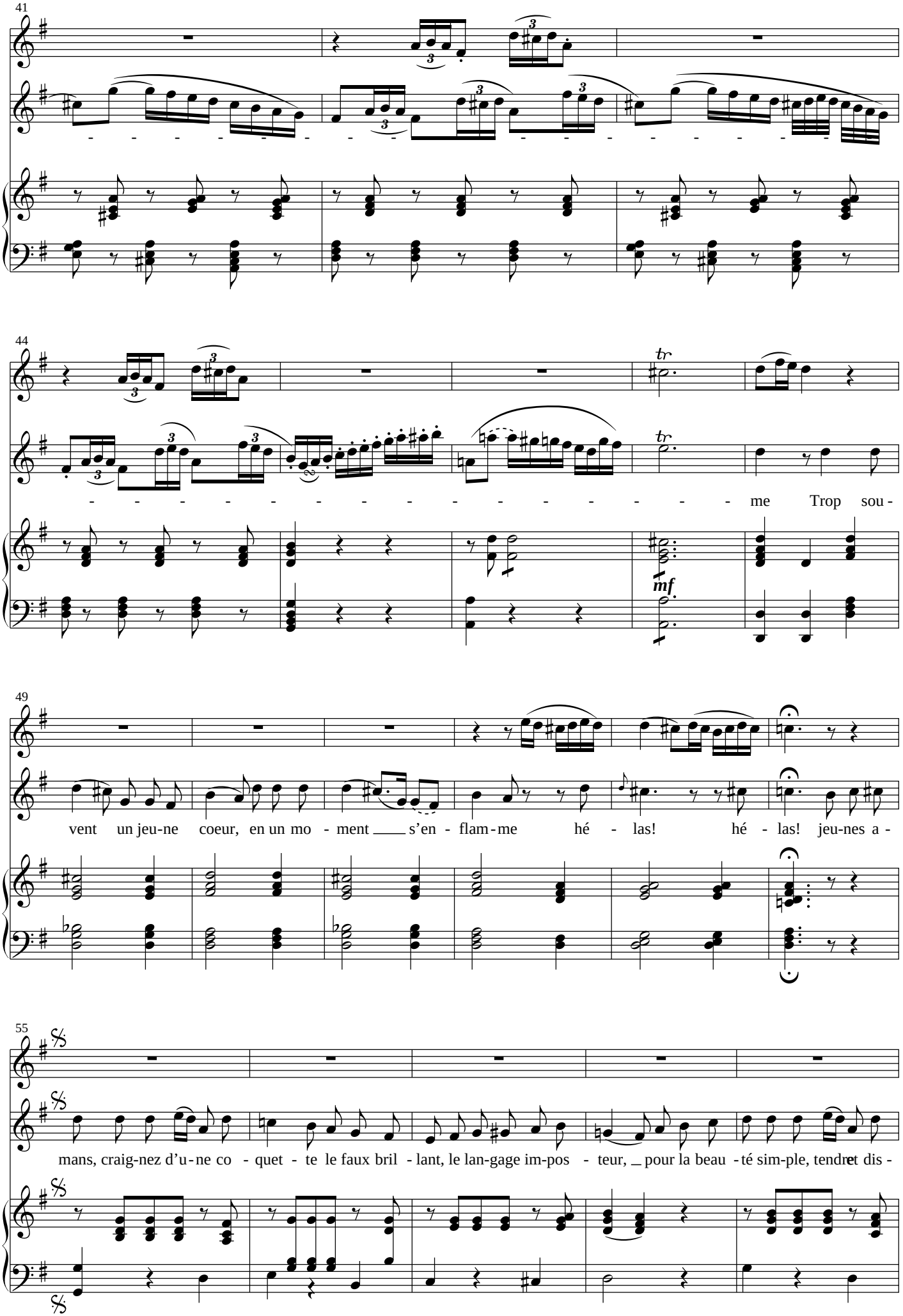
19
m'a don-né la vi - e.
lui don-na la vi - e.
1.
1.
2. Bien -
p
p

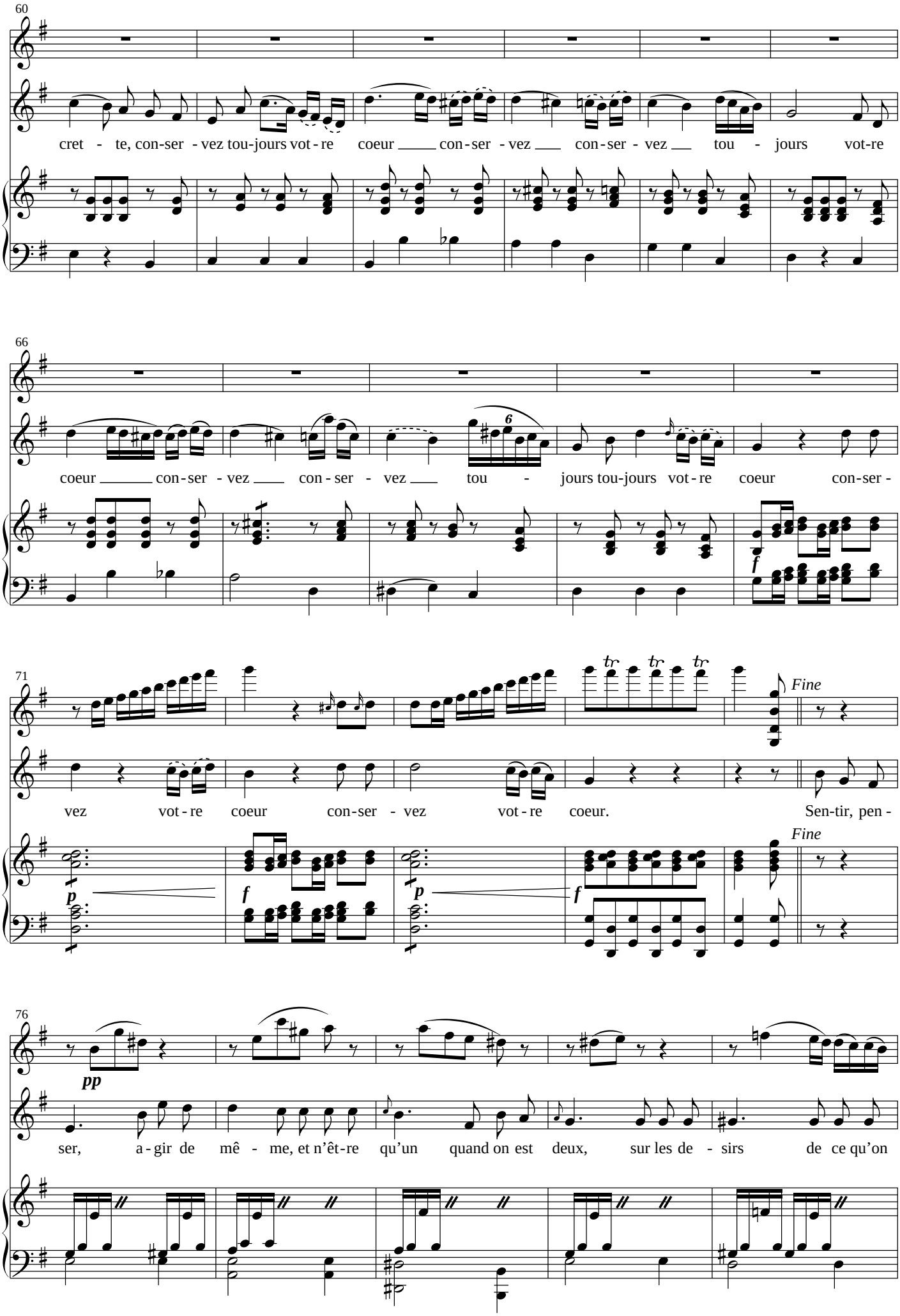
Rondeau des Acteurs à l'épreuve

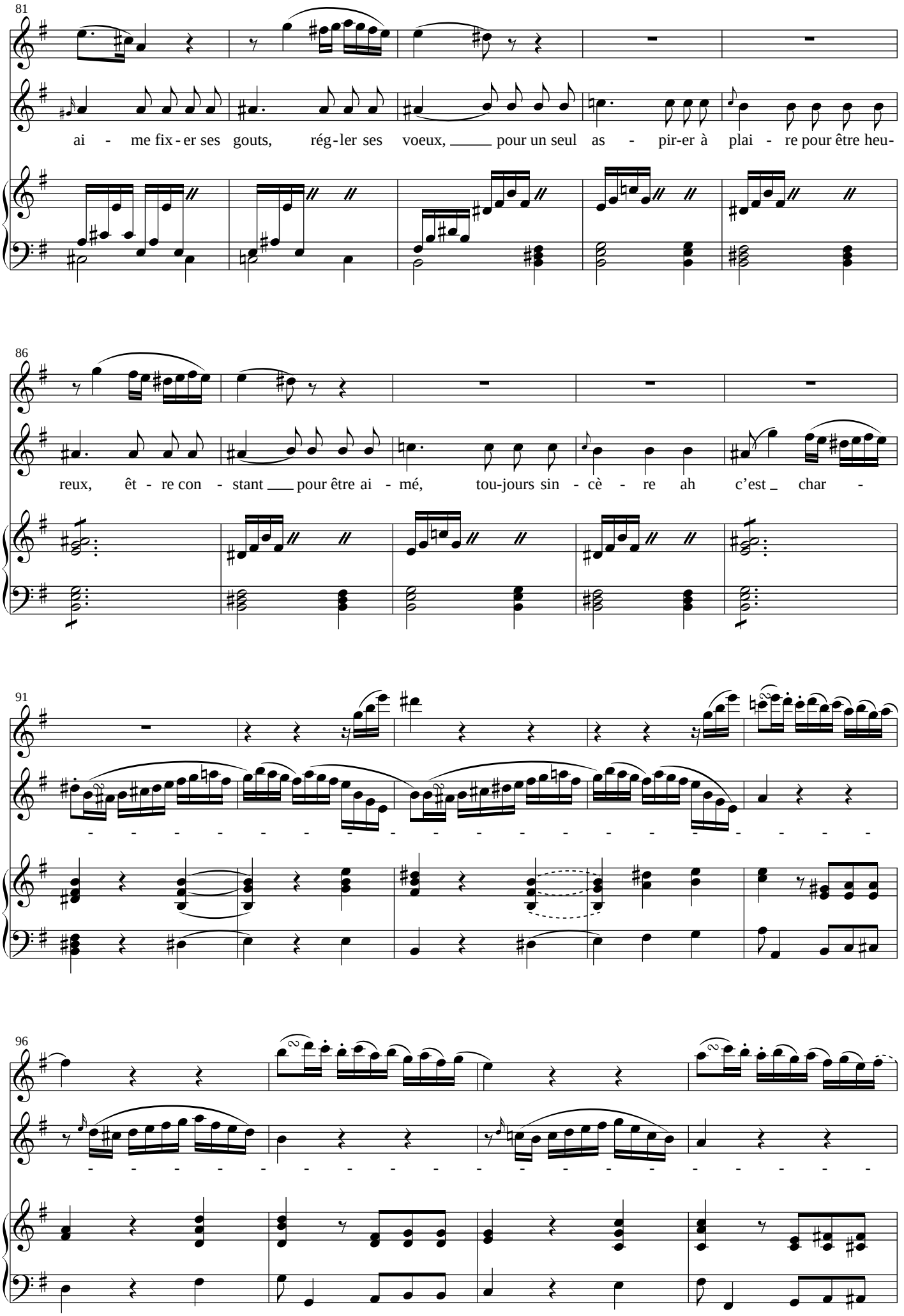
Georg Gerson (1790-1825)

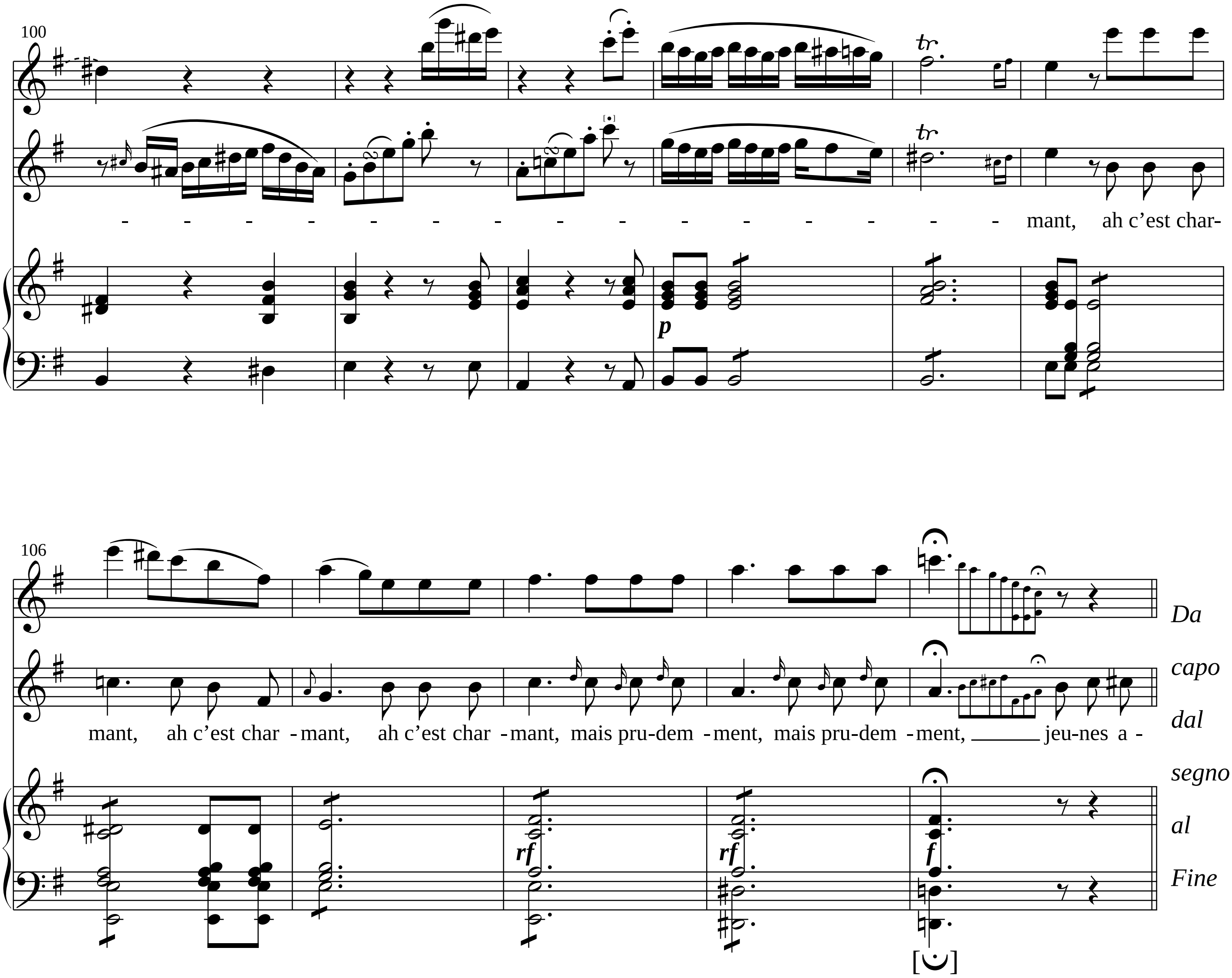



22
coeur
Sou-vent l'a - mour n'est qu'une er - reur; ne pre-nez pas pour u - ne
8va
f
p
27
flam - me un feu lé - ger, tou-jours trom - peur, ne pre-nez pas l'e-sprit pour l'â - me, et le plai -
32
sir pour le bon - heur, un feu lé - ger tou-jours trom - peur
37
ne pre - nez pas l'es - prit pour l'â -


41
44
me Trop sou -
mf
49
vent un jeu-ne coeur, en un mo - ment s'en - flam - me hé - las! hé - las! jeu-nes a -
55
mans, craig-nez d'u - ne co - quet - te le faux bril - lant, le lan-gage im-pos - teur, pour la beau - té sim-ple, tendre et dis -


60
cret - te, con-ser - vez tou-jours vot - re coeur con - ser - vez con - ser - vez tou - jours vot-re
66
coeur con - ser - vez con - ser - vez tou - jours tou-jours vot - re coeur con-ser -
71
vez vot - re coeur con-ser - vez vot - re coeur.
Fine
Sen-tir, pen -
Fine
76
ser, a - gir de mê - me, et n'êt-re qu'un quand on est deux, sur les de - sirs de ce qu'on


81
ai - me fix - er ses gouts, rég - ler ses voeux, pour un seul as - pir-er à plai - re pour être heu-
86
reux, êt - re con - stant pour être ai - mé, tou-jours sin - cè - re ah c'est char -
91
96


100
mant, ah c'est char-
106
mant, ah c'est char - mant, ah c'est char - mant, mais pru-dem - ment, mais pru-dem - ment, jeu-nes a -
p
rf
rf
f
Da capo dal segno al Fine

Critical notes

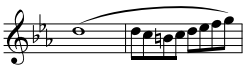
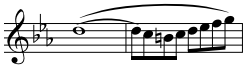
This score is the first modern edition of 2 songs, “Romance” (G.87) and “Rondeau” (G.88) making out a scena[1] by the Danish composer “Georg Gerson” (1790–1825). The songs are dated January 7 and 9, 1815. Gerson dedicated his German song, “Romance aus dem Heiligen Genoveva von Tieck” (G.95), composed September that year, to Ida Brun. The demanding coloraturas of G.88 taken into account the 2 songs may as well have been composed for Ida Brun to perform in one of her mother, Frederikke Brun’s literary salons (1810–1815).[2]

The sources are:

MS a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The songs are found found on pp. 94–100 in “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”.

The texts are from a vaudeville, “Les acteurs à l’épreuve” by the French authors, Charles-Augustin Bassompierre (Sewrin) (1771–1853) and René de Chazet (1774–1844). The piece was performed and published in Paris, 1808.

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 staffs has been adapted to modern practices. Separate parts are contemporized as well.

When a slurred phrase obviously starts with tied notes the tie is often omitted: 
In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, Vl1. bar 55–56.)

Performance indications within brackets and dashed ties and slurs have been added by the editor.

Romance, G.87

Bar No.	*Part*	*Note No.*	*Comment*
1	Solo v	4–5	“long-temps” in “Acteurs”.
6	Solo v	4–5	“naître” in “Acteurs”

Rondeau, G.88

Bar No.	*Part*	*Note No.*	*Comment*
5	Pno r	4	No accidental ♮ on “g” in *MS*.
22	Pno r	9	Octave mark ends in *MS*.
26	Pno l	2	No accidental ♯ on “c” in *MS*.
29	Solo v	3	No accidental ♯ on “c” in *MS*.
30	Vl	3	No accidental ♯ on “c” in *MS*.
30	Pno l	2	No accidental ♯ on “c” in *MS*.
31	Pno l	3	No accidental ♯ on “c” in *MS*.
32	Pno r	2	No accidental ♯ on grace note “c” in *MS*.
32	Pno l	2	No accidental ♯ on grace note “c” in *MS*.
33	Pno r	2	No accidental ♯ on grace note “c” in *MS*.
38	Vl	5	“c♮” sic!
39	Solo v	4	No accidental ♯ on “c” in *MS*.
39	Pno r	1	No accidental ♯ on “c” in *MS*.
41	Solo v	1	No accidental ♯ on “c” in *MS*.
78	Solo v	4–5	“un” in *MS*.
81	Solo v	2	No accidental ♯ on “c” in *MS*.
81	Pno r	2	No accidental ♯ on “c” in *MS*.
84	Solo v		“aspirer â” in “Acteurs”

[1] *Scena:* a vocal composition consisting of recitatives, arias, ensembles etc., either from various operas and singspiele or composed as such like those by Gerson. Scenas are frequently found in early 19th century concert programmes.

[2] See Karen Klitgaard Povlsen, “Friederike Bruns saloner 1790-1835” in Anne Scott Sørensen (ed.), “Nordisk Salonkultur”, Copenhagen 1998, page 189 ff.

Bar No.	*Part*	*Note No.*	*Comment*
91	Solo v		lyrics syllable “mant” in *MS*.
93	Solo v	6	No accidental ♯ on “d” in *MS*.
104	Solo v	2	No accidental ♯ on “c” in *MS*.
110			“Da capo al segno al Fine” in *MS*.