

Georg Gerson

(1790–1825)

Romance

des "Étrennes de Mercure"

G.142

Score
(Contemporized)

Edited by
Christian Mondrup

Romance des "Étrennes de Mercure" par M^r de Piis

Contemporized edition

Andantino

Georg Gerson (1790-1825)

Chant

1. Lise, à douze ans, de -

Forte piano

5

man - da ses é - tren - nes, et sa ma -

8

man lui don - na des ru - bans; c'é - tait bien

12

peu, mais chaque âge a les sien - nes; c'é - tait bien

16

peu, _____ c'é - - tait _____ bien peu, _____

19

c'é - tait _____ bien peu, mais Lise a - vait _____ douze ans, mais Lise a -

23

vait _____ douze _____ ans.

2. Lise, à treize ans, demanda ses étrennes,
On lui donna des Almanachs chantans;
Du Dieu d'amour elle y vit les fredaines,
Elle en sourit, car Lise avait treize ans.

3. A quatorze ans, Lise pour ses étrennes,
Choisit Colin, la perle des amans;
Mais sa Maman se moquoit des ses peines,
En lui disant, tu n'as que quatorze ans.

4. Lise, à quinze ans, ne reçut point d'étrennes,
Mais l'Hymen vint apaiser ses tourmens;
Il était tems qu'elle donnât les siennes,
Et son époux eut un coeur de quinze ans.

Critical notes

This score is the first modern edition of the song “Romance des "Étrennes de Mercure"” (G.142) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated May 29, 1818.

The sources are:

MS “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 58.

The text is a song from the opéra-comique, “Les Étrennes de Mercure ou le Bonnet Magique” from 1781 by the French playwright, Pierre-Antoine-Augustin de Piis (1755–1832), published in Paris, 1782.

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>
3	Pno 1		No clef change in <i>MS</i> .