Georg Gerson

(1790–1825)

Romance de Hortense

à Napoléon

G.169

Score

Edited by

Christian Mondrup

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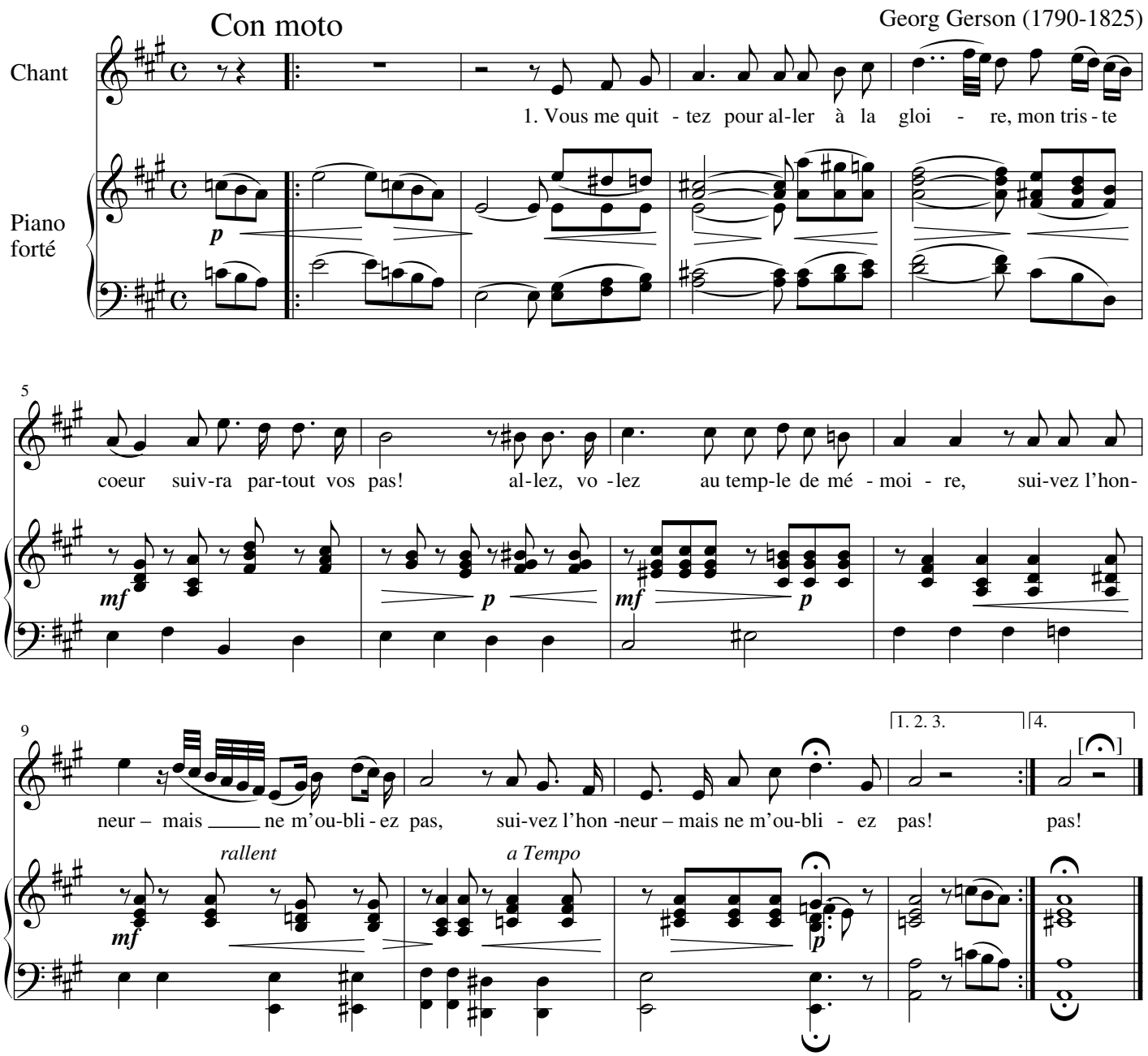
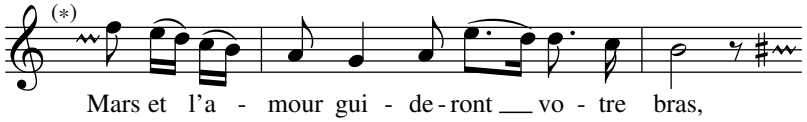
Romance de Hortense à Napoléon



2. À vos devoirs, comme à l'amour fidèle,
Cherchez la gloire, évitez le trépas.
Dans les périls ou le sort vous appelle,
Distinguez-vous — mais ne m'oubliez pas!

3. Ah! loin de vous, dans les peines cruelles,
Je crains la paix autant que les combats;
Vous trouverez tant de beautés nouvelles,
Vous leur plairez — mais ne m'oubliez pas!

4. Oui, vous vaincrez, & vous plairez sans cesse:
Mars et l'Amour guiderent votre bras, (*)
De vos succès gardez la douce ivresse,
Soyez heureux — mais ne m'oubliez pas.



Critical notes

This score is the first modern edition of the song "Romance de Hortense à Napoléon" (G.169) by the Danish composer "Georg Gerson" (1790-1825). The composition is dated January 12, 1820.

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. 122.
COP	"Duetten und Romanzen", "C II, 140 tv. Fol. 1910-11.172", a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on pp. 17–18.

The poem is anonymous in Gerson's autograph. The poem "Les adieux" was written by Louis Philippe, comte de Ségur (1753–1830), probably 1809, and published in "Romances et chansons par le C^{te} de Ségur, de l'Academie Française", Paris 1820. The text in Gerson's song differs somewhat from that in "Romances et chansons".

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.

Performance indications added by the editor are enclosed within brackets.