

Georg Gerson

(1790–1825)

Hélas!
par Bassignot

WoO 16

Score

Edited by
Christian Mondrup

Hélas! par Bassignot

Allegretto

Georg Gerson (1790-1825)

Chant

P[iano] forté

1. U - ne na-ï-ve ber - ge - ret - te

7 un jour rê - vait; ce qui tour-men-tait la pau - vret - te, A-mour le

12 sait. Ses doigts entr'-ou-vraient fleur mi - clo - se, pré - sent d'Hy - las. Quand

17 fil-lette ef-feuil-le la ro - se... hé - las! hé - las! hé - las! hé - las!

2. Le berger, qui guettoit la belle
Parait soudain:
Il veut d'une rose nouvelle
Orner son sein
Le trouble de Lise est extrême ...
L'heureux Hylas
En profite, et place lui-même
Hélas! hélas!

3. Ils sont bientôt dans le bocage;
Lise trembloit;
Hylas desirait davantage,
Mais il n'osait
L'Amour qui les fuit en cachette
Aidant Hylas
Fait glisser Lise sur l'herbette
Hélas! hélas!

4. Du bois fatal, mais plein de charmes,
Lise sortit;
Ce qui faisait couler ses larmes,
Point ne se dit;
Je n'ai pu savoir qu'une chose
(Ceci tout bas)
C'est qu'elle cherche encor sa rose ...
Hélas! hélas!

Critical notes

This score is the first modern edition of the song “Hélas! par Bassignot” (WoO 16) by the Danish composer “Georg Gerson” (1790-1825). Composed in Mariánské Lázně (Marienbad), May 23, 1824. The song is not listed in the composer’s “Verzeichniß über Zwei Hundert meiner Compositionen”.¹

The source is:

- MS* “Partiturer No. 4”, “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. 243.
- 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 p, 29.

Gerson has most likely found the poem in the collection “Le Chansonnier des Graces pour 1821”, Paris 1821. The editor hasn’t been able to find biographical information on the poet C. V. M. Bassignot. Other of his songs are found in the collections “Le Nouveau Caveau”, Paris 1821 and “Le Chansonnier des Graces pour 1831”, Paris 1831.

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.

¹ Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.