

Georg Gerson

(1790–1825)

L'Amour en Sentinelle

par E. Hereau

WoO 17

Score

Edited by
Christian Mondrup

L'Amour en Sentinelle par E. Hereau

Tempo di Marcia

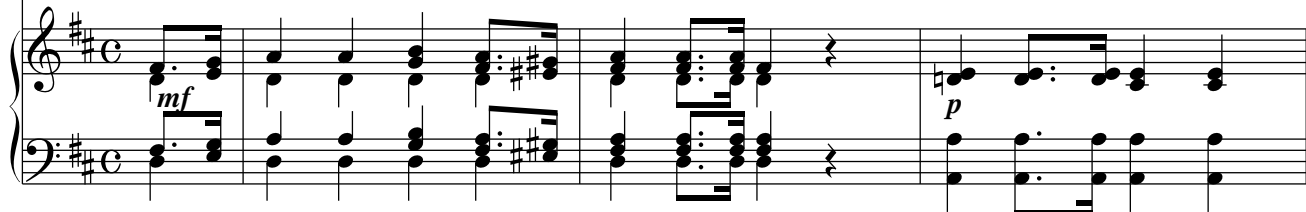
Georg Gerson (1790-1825)

Chant



1. Dé - ser - tant la cour im - mor - tel - le, l'A - mour est ve - nu par - mi
2. Ceux-ci font bles - su - re bien dou - ce les plai - sirs nais - sent de leurs
3. Lan - cés d'u - ne main as - su - ré - e, d'au - tres font sau - ter les ver -

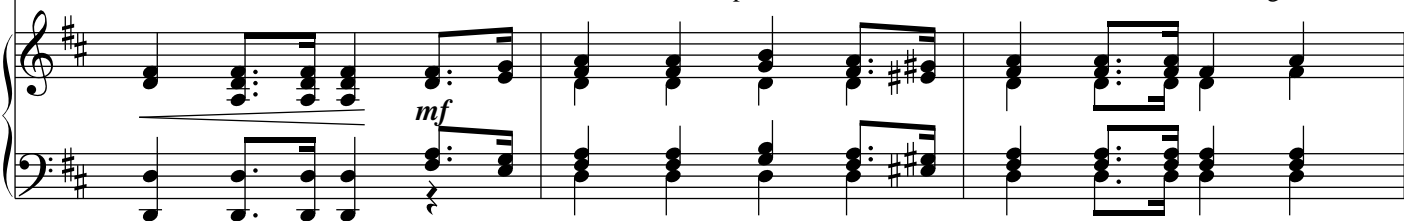
P[iano]
forté



4



nous; en ces lieux il fait sen - ti - nel - - le: garde à
coups; mais bien - tôt le temps les é - mous - - se: garde à
roux; de ces trais la pointe es do - ré - - e: garde à



7



vous, hu-mains, garde à vous! Il a des traits pour tous les â - ges, pour les
vous, a-mants, garde à vous! Ceux - là cau-sent un mal ex - trê - me; il les
vous, tu-teurs, garde à vous! Mais ceux que long - temps il a - gi - te sont les



11



sa - ges et pour les fous; il en a pour les coeurs vo - la - ges: garde à
gar - de pour les ja - loux; on s'y bles - se sou - vent soi - mê - me: garde à
plus à crain - dre de tous; plus on fuit, moins on les é - vi - te: garde à



15

vous, bel - - les, garde à vous!
vous, mar - - is, garde à vous!
vous, coeurs froids, garde à vous!

for

18

mf *ffor*

Critical notes

This score is the first modern edition of the song “L’Amour en Sentinelle par E. Hereau” (WoO 17) by the Danish composer “Georg Gerson” (1790–1825). The song is not listed in the composer’s thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen”¹ Composed in Mariánské L’azně (Marienbad), May 24, 1824.

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. 244.

The poem, “L’amour en sentinelle” is by the French poet Edme-Joachim Héreau (1791–1836). It was published in the collection “Simplese et candeur”, edited by Louis Janet, Paris, (1821?). The text in Gerson’s score differs somewhat from the poem in “Simplese et candeur”, so he must have got the text from another source, maybe from a song with guitar accompaniment by Charles Laurent, “L’amour en Sentinelle / Paroles de Mr... Musique et Accompagnement / par charles LAURENT. [...] / Chant Guitare”.²

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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
10	Pno r	4	♪ note in <i>MS</i> .

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

² Brussels, after 1824?. See “Music for the Guitar and the Swedish Lute in the Collection of Kenneth Sparr”, <http://www.tabulatura.com/spguho.htm>.