Georg Gerson

(1790–1825)

Rondeau

des Amants Prothée

G.102

Score

Edited by

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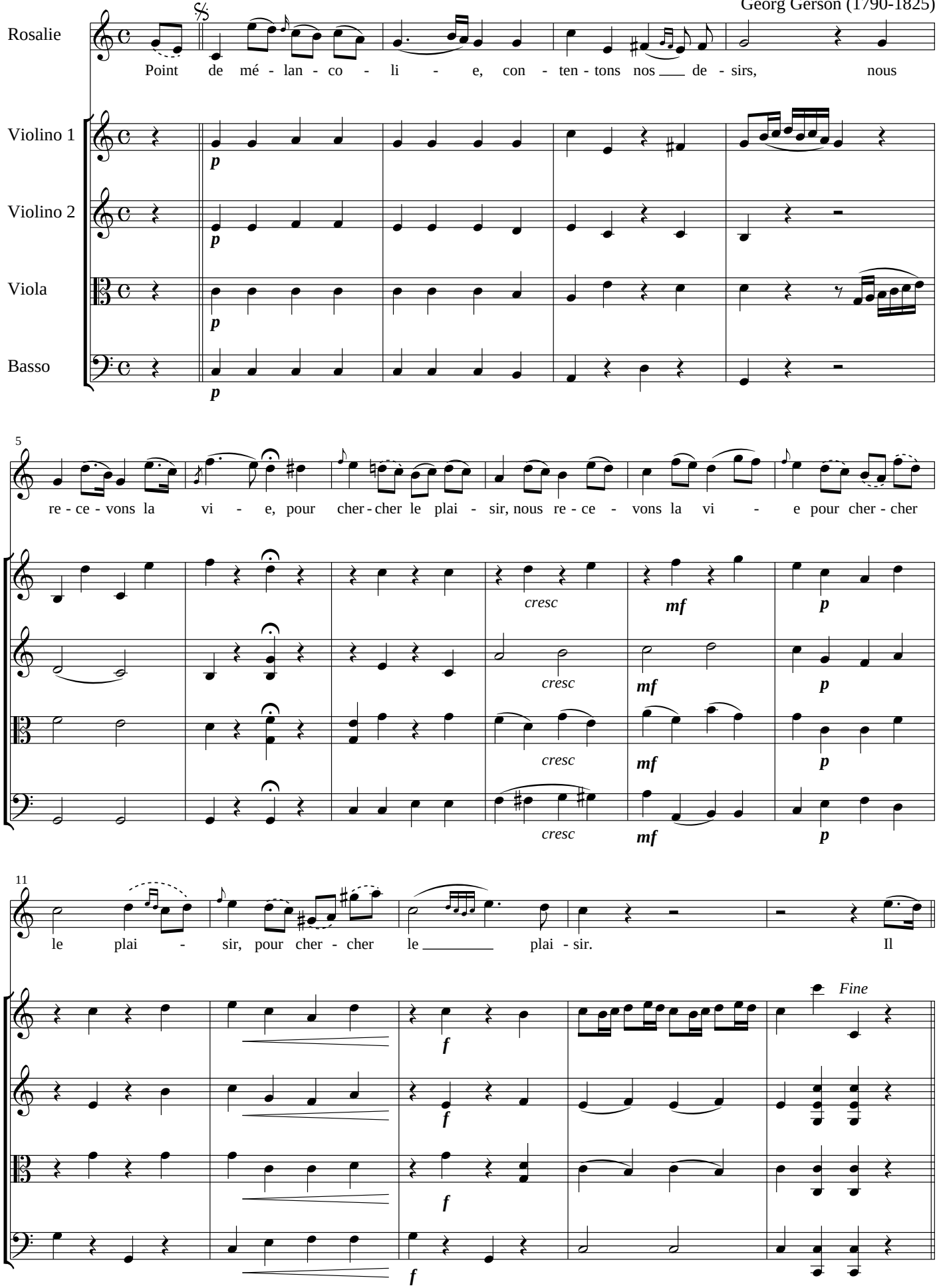
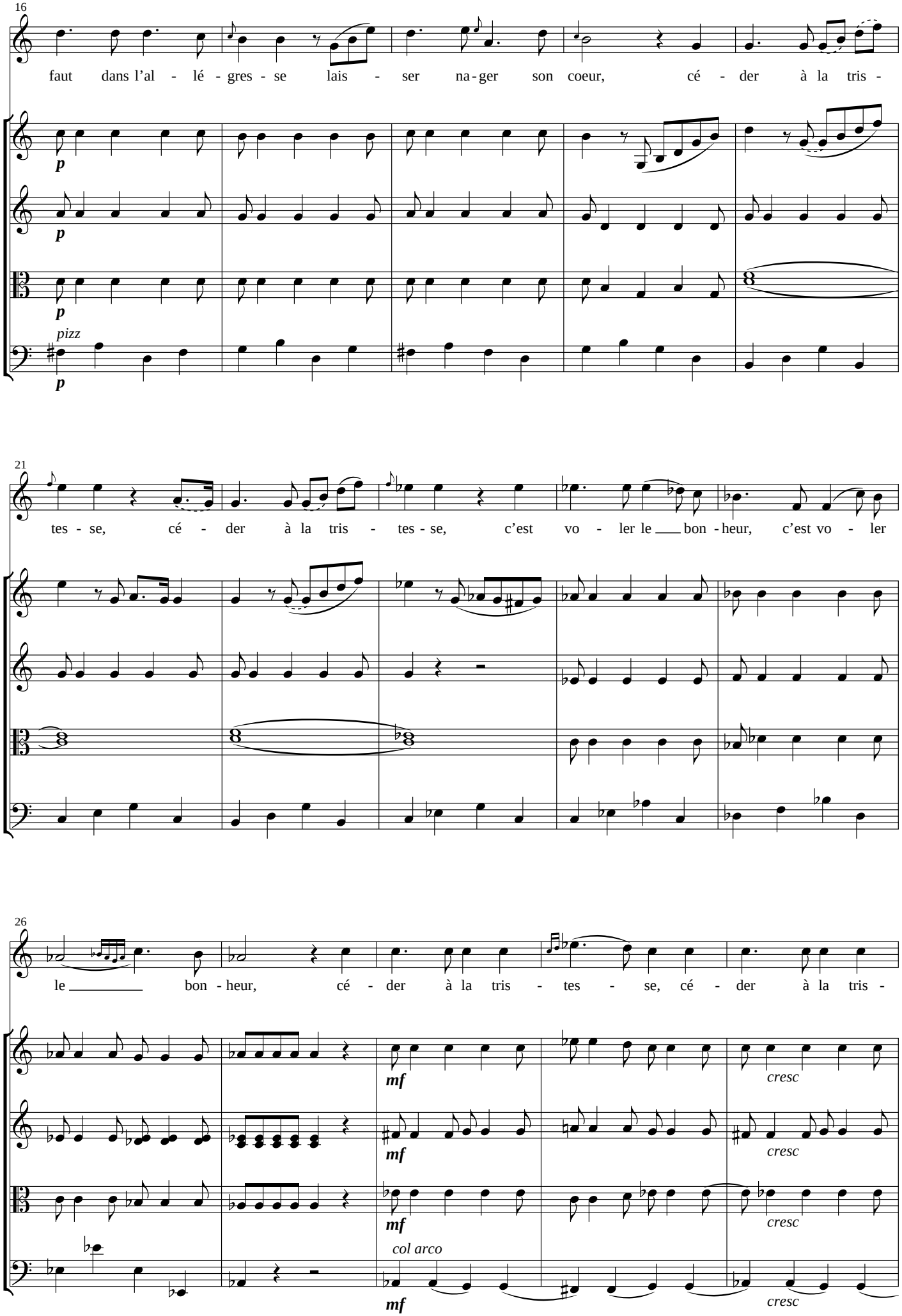
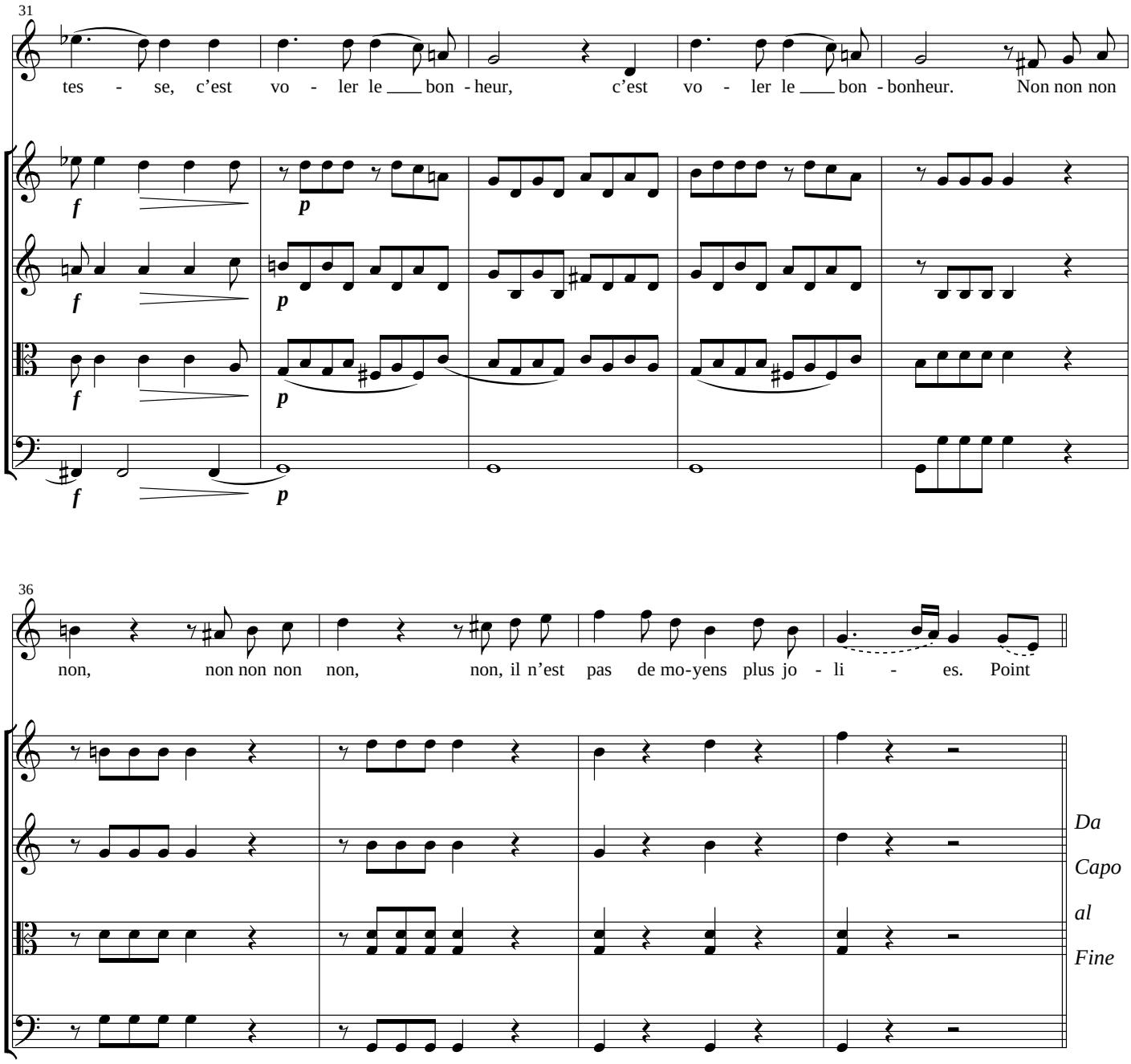
Rondeau des Amants Prothée

Allegro

Georg Gerson (1790-1825)




16
faut dans l'al - lé - gres - se lais - ser na - ger son coeur, cé - der à la tris -
p
p
p
pizz
p
21
tes - se, cé - der à la tris - tes - se, c'est vo - ler le bon - heur, c'est vo - ler
26
le bon - heur, cé - der à la tris - tes - se, cé - der à la tris -
mf
cresc
mf
cresc
mf
cresc
col arco
mf
cresc


31
tes - se, c'est vo - ler le ___ bon - heur, c'est vo - ler le ___ bon - bonheur. Non non non
f
p
36
non, non non non non, non, il n'est pas de mo-yens plus jo - li - es. Point
Da
Capo
al
Fine

Critical notes

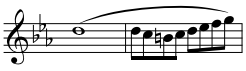
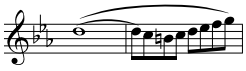
This score is the first modern edition of “Rondeau des Amants Prothée” (G.102), a scena[1] by the Danish composer “Georg Gerson” (1790-1825). The composition is dated October 10, 1811. The composition is dated July 1, 1817.

The source is:

MS a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on pp. 89–90 in “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”.

The text is selected lines from an air, “Rondeau des Visitandines” from the comedy “Les amans prothée, ou qui compte sans son hôte, compte deux fois: Proverbe en un acte, mêlé de vaudevilles par le Citoyen J. Patrat”, by the French playwright, Joseph Patrat (1733–1801), Paris An VII (1799).

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.

Bar No.	*Part*	*Note No.*	*Comment*
7	Solo v	5–	“les plaisirs” in “Amans”.
26	Solo v	2	No accidental ♭ on B_3 in *MS*.
34	Vla	1	Low D_1 in *MS*?

Literary text

Rondeau des Visitandines

Point de mélancolie,
Contentons nos desirs.
Nous recevons la vie
Pour chercher le plaisir.

[Sans s’arrêter, si le temps passe,
Il faut, sur lui, jetter des fleurs,
Et fuir toujours l’ennuyeuse grimace
Et des pédans et des censeurs.
Quelquefois ma gaité sommeile,
Mais elle ne s’engourdit pas,
Pour qu’elle se réveille,
J’entend à mon oreille
Le doux plaisir me répéter tout bas. …

Point de mélancolie, etc.]

Il faut dans l’allégresse
Laisser nager son cœur;
Céder à la tristesse,
C’est voler le bonheur.

[En suivant ma méthode,
On en sent tout le prix;
Elle est fort à la mode,
Et sur-tout à Paris.]

Non, non: il n’est pas de moyens plus jolies.

Point de mélancolie, etc.

[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.