

Georg Gerson

(1790–1825)

Je t'aime

Romance

G.107

Score

Edited by
Christian Mondrup

Je t'aime, Romance

Sostenuto

Georg Gerson (1790-1825)

Chant

Je t'ai - me

F[orte] piano

p *cresc* *mf*

6

tant, je t'ai - me tant, je ne puis as - sez te le di - -

p *rf*

12

re Je t'ai - me, je t'ai - me tant, et je le ré -

mf *p* *cresc*

18

pè - te pour - tant à chaque in - stant, à chaque in - stant que je re - spi - -

mf *cresc* *f*

23

re. Ab - sent, — pré - sent — ou près — de toi — je

mf *rf* *rf* *mf* *p*

29

t'ai - me, je t'aime est le mot — que je trou - ve. Je t'ai - me, je t'ai - me

cresc *f* *p* *mf* *p*

35

je t'ai - me. Seul a - vec toi, de - vant té moin ou je le pense ou je le

mf *p* *cresc* *f* *mf*

40

pense ou je le prou - - ve, ou je le pen - se, ou je le pense, ou je le prou - -

p *mf* *cresc* *f* *p*

46

ve. Je t'ai - - me je t'ai - - - me.

mf *calando* *pp*

Critical notes

This score is the first modern edition of the song “Je t’aime, Romance” (G.107) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated May 12, 1817, composed in Berlin.

The sources are:

- 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. 101.
- 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. 7–8.

In his thematic catalogue, “Verzeichniss über Zwei Hundert meiner Compositionen”.¹ Gerson states that the song is dedicated to “Leonore Liebman, geb. Gottheiner” (1797–1832)²

The text is a poem, “Romance” written 1788 by the French author, Philippe François Nazaire Fabre d’Églantine (1750–1794), published posthumously in “Œuvres mêlées et posthumes de Ph. Fr. Naz. Fabre d’Églantine”, Paris 1802. Gerson’s song is composed on stanza 1 only with some deviations from the poem in “Œuvres mêlées et posthumes” indicating that he may have got the poem from another source.

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>
19	Solo v	4	“fois” in “Œuvres”.
26–28	Solo v		“présent, de près, de loin” in “Œuvres”.

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

² See Carl-Maria-von-Weber-Gesamtausgabe. Digitale Edition, <http://weber-gesamtausgabe.de/A000ADC> (Version 3.0.1 vom 2. Februar 2017). In his memoirs, “Meddelelser af mit Liv” (Copenhagen 1876) Nicolai Christian Levin Abrahams (1798–1870), an acquaintance of Gerson’s, reports on a visit 1825 to ‘merchant Liebert’ and his wife, Leonore Liebman, a close friend of Gerson’s.