

# Georg Gerson

(1790–1825)

## L'Amour et les Graces

Romance

G.166

Score

Edited by  
Christian Mondrup

# L'Amour et les Graces. Romance

Andante sostenuto

Georg Gerson (1790-1825)

Chant

The first system of the musical score is in 6/8 time with a key signature of two sharps (F# and C#). The vocal line (Chant) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (Piano forté) starts with a piano (p) dynamic, featuring a series of chords and a trill (tr) on the right hand. The lyrics 'A l'om-bre d'un myr-the fleu -' are written below the vocal line.

The second system continues the piece. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a mezzo-forte (mf) dynamic with a trill on the right hand. The lyrics 'ri, é-chap - pé des bras de sa mè - re, l'a - mour re - po-sait en - dor -' are written below the vocal line.

The third system continues the piece. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a mezzo-forte (mf) dynamic with a trill on the right hand. The lyrics 'mi, quoi - que l'a - mour ne dor - mait guè - res. Les Gra - ces jou-aient près de' are written below the vocal line.

The fourth system continues the piece. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a mezzo-forte (mf) dynamic with a trill on the right hand. The lyrics 'là, sans le soup-çon - ner au bo - ca - ge, par mal - heur l'a-mour sou - pi -' are written below the vocal line.

16

ra, \_\_\_\_\_ il n'en fal - lut pas da-van-ta - - ge, il n'en fal-lut, il n'en fal -

*for* *p*

19

lut \_\_\_\_\_ pas da-van-ta - - ge. A

*mf* *p*

1. 2. 3.

Vers 2

A l'a-spect d'un si bel en - fant, \_\_\_\_\_ "c'est l'A - mour" s'é-cri - è - rent el - les! Fuir

est leur pre-mier mou - ve - ment, c'est ce - lui de tou-tes les bel - les. Ce-pen - dant l'a-mour est ci

beau, \_\_\_\_\_ mais les gra-ces sont ci crain - ti - ves. N'im - porte un sen - ti-ment nou - veau \_\_\_\_\_ ra-mè-ne

les trois fu-gi - ti - ves, ra-mè-ne les \_\_\_\_\_ trois \_\_\_\_\_ fu - gi - ti - ves.

Vers 3

Le per-fide est donc en-dor - mi? di-sent les gra - ces en al - lar - me, peut on ré - u - nir com - me

lui, tant de ma - lice à tant de char - mes? Gar - dons-nous de lui par-don - ner, \_\_\_\_\_ sai-sis -

sons ses flè-ches cru - el - les, mais il faut d'a-bord l'en-chaî - ner, \_\_\_\_\_ car vous vo - yez qu'il a des ai -

les, car vous vo-yez, oui, vous vo - yez \_\_\_\_\_ qu'il a des ai - les.

## Critical notes

This score is the first modern edition of the song “L’Amour et les Graces. Romance” (G.166) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated September 20, 1819.

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 found on pp. 110–111.
- 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. 14–16.

The poem is anonymous in Gerson’s autograph. It was published in Jean-Jacques Tutot’s journal “L’Esprit des journaux françois et étrangers par une société de Gens-de-Lettres”,<sup>1</sup> The poet is the playwright Joseph-Dominique Rauquil (Roquille) Lieutaud.<sup>2</sup> Gerson most likely found the text in Antonio Pacini’s (1778-1866) musical periodical, “Le Troadour Ambulant. Journal de Guitare”,<sup>3</sup>

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>                                                     |
|----------------|-------------|-----------------|--------------------------------------------------------------------|
| 19             | Solo v      | 1               | Stanza 1 and 3, double dotted ♪ note in <i>MS</i> and <i>COP</i> . |

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<sup>1</sup> Paris and Liège 1787.

<sup>2</sup> Accused for “faux assignats”, false bills of exchange and executed June 5 1793, see François-Barnabé Tisset, “Compte-rendu aux sans-culottes de la République française, par très-haute, très-puissante et très-expéditive Dame Guillotine”, 1794, Google Books).

<sup>3</sup> Volume 1, fascicle 6, ca. 1817. See “Periodica Musicalia (1789-1830)”, ed. Imogen Fellingner, Regensburg 1986.