

Georg Gerson

(1790–1825)

L'attente

Romance

G.191

Score

Edited by
Christian Mondrup

L'Attente. Romance

Andantino

Georg Gerson (1790-1825)

Chant

Il ne vient pas et tou-jours je l'at -

Piano forte

p *cresc* *mf pp* *Fine* *rf* *p*

4

tends! ma voix l'ap - pelle, et mon coeur le sou - hai - te; le moin-dre bruit bou-le-ver - se mes

cresc *mf* *p*

8

sens, au moin-dre son mon o-reille in-qui - è - te, croit mais en - vain, dis-tin-guer ses ac -

rf *cresc* *mf* *p*

12

cens; et tous les soirs en pleu-rant je re - pè - te: Il ne vient pas, il ne vient pas!

mf *rf* *p*

2^e Couplet

Sans l'es-pé - rer je l'at-tends cha-que soir, et cha-que soir au len-de-main j'as - pi - re, que de mo-

7

mens é-cou-lés sans le voir! que de mo - mens é-cou-lés sans le li - re. – Je veux ban - nir un a-mour sans es -

12

spoir; mais le pour-rai-je? hé - las! je le de - si - re sans l'es-pé - rer! sans l'es-pé - rer!

3^e Couplet

Je le ver - rai de-main peut-être en - fin. Ce doux es - poir dans l'iv-res - se me plon-ge! que le tems

7

pèse! il vo-le-ra de - main; mais jus-que là quel sombre en-nui me ron-ge! – La nuit s'a - vance – hé-las! jus-qu'au ma-

12

tin dor-mons, dor - mons, puis-que du moins en son - ge je le ver - rai, je le ver - rai.

Critical notes

This score is the first modern edition of the song “L’attente. Romance” (G.191) by the Danish composer “Georg Gerson” (1790-1825). The song is composed in Copenhagen, October 29, 1822. The sources are.

The sources are:

- MS* a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song found found on p. 201 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”.
- 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. 20–21.

The poem, anonymous in Gerson’s autograph, was written by the French poet, Henri Richer (1685–1748).

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>
5	Solo v	4	2. couplet: “c#” in <i>COP</i> .
9	Solo v	4	3. couplet: ♯ note in <i>MS</i> .
11	Pno I	2–	No # on “f” in <i>MS</i> .