Georg Gerson

(1790–1825)

Pour toi

Romance de

L. P. Ségur ainé

WoO 7

Score

(Contemporized)

Edited by

Christian Mondrup

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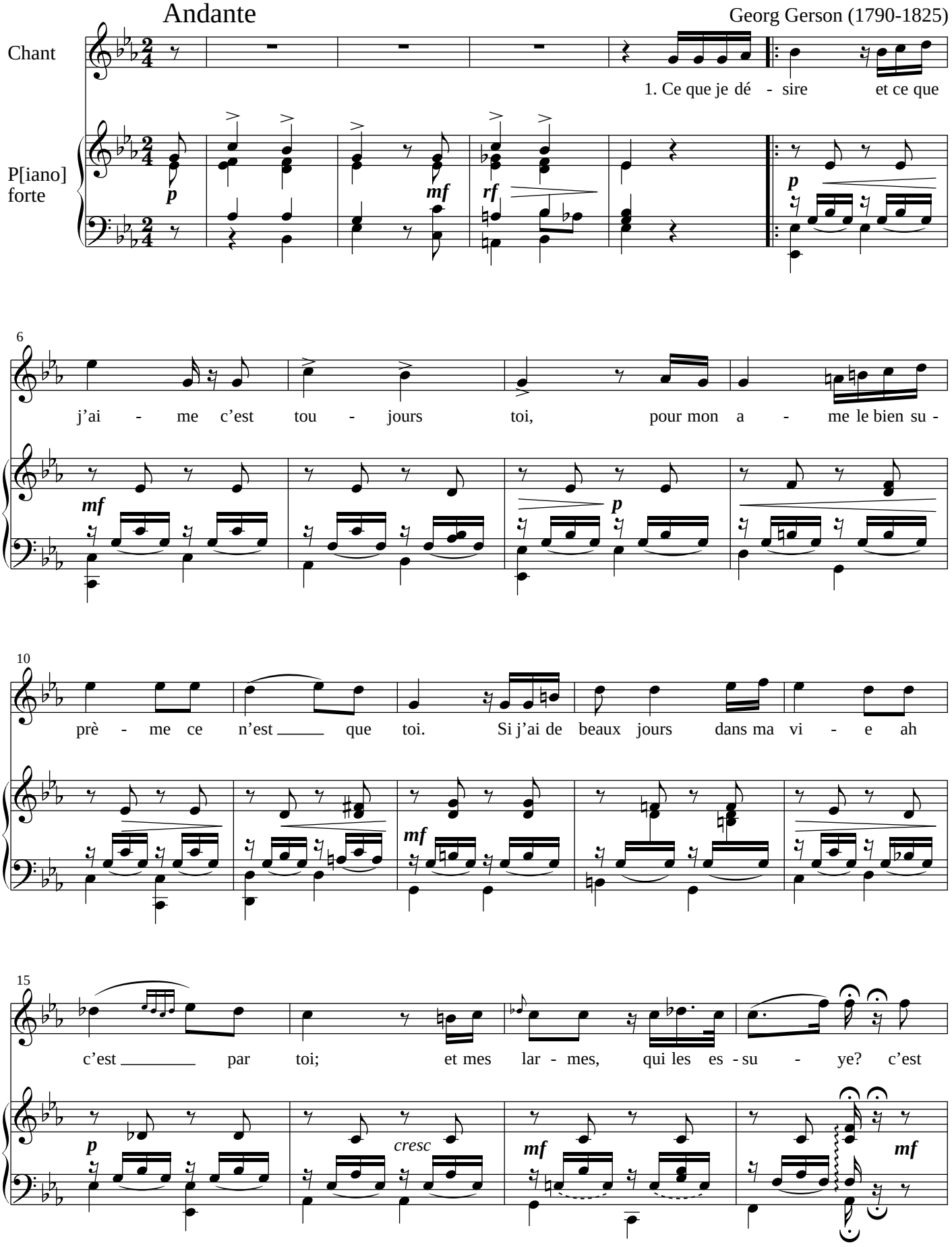
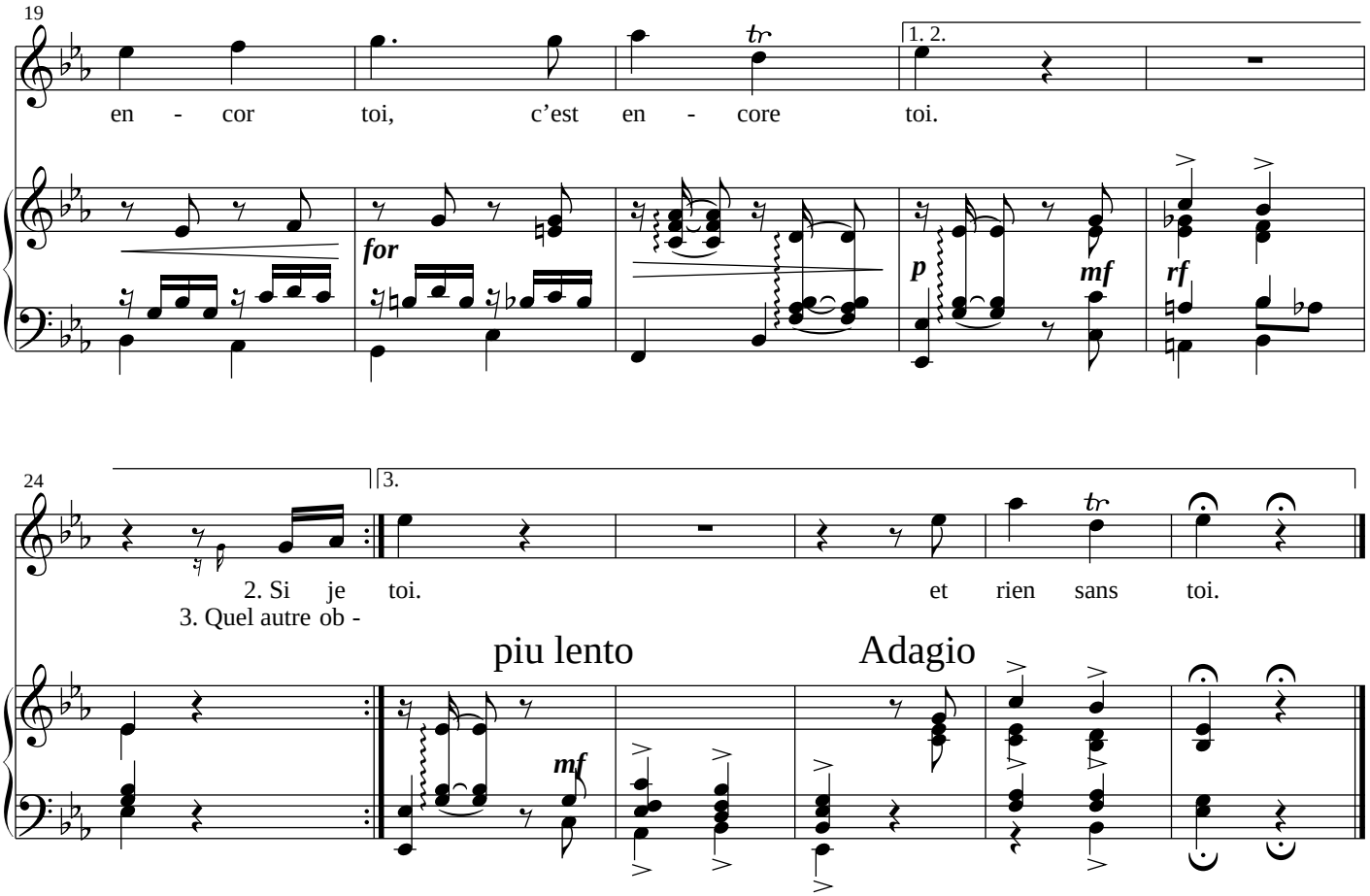
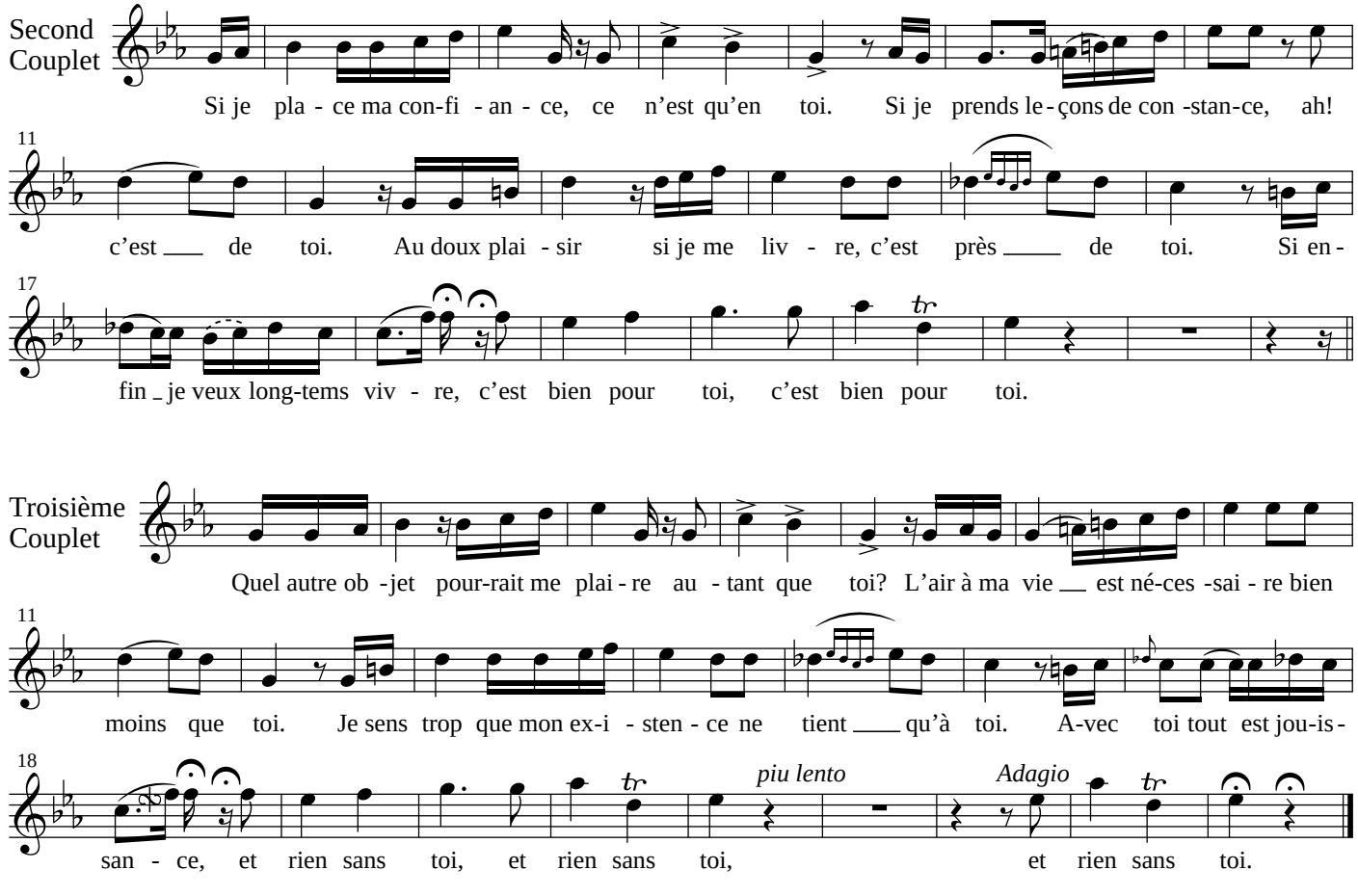
Pour toi. Romance de L. P. Ségur ainé

Contemporized edition




19
en - cor toi, c'est en - core toi.
1. 2.
for
p
mf
rf
24
3.
2. Si je toi. et rien sans toi.
3. Quel autre ob -
piu lento
Adagio
mf


Second Couplet
Si je pla - ce ma con-fi - an - ce, ce n'est qu'en toi. Si je prends le - çons de con -stan-ce, ah!
11
c'est de toi. Au doux plai - sir si je me liv - re, c'est près de toi. Si en -
17
fin je veux long-tems viv - re, c'est bien pour toi, c'est bien pour toi.

Troisième Couplet
Quel autre ob -jet pour-rait me plai - re au - tant que toi? L'air à ma vie est né-ces -sai - re bien
11
moins que toi. Je sens trop que mon ex-i - sten - ce ne tient qu'à toi. A-vec toi tout est jou-is -
18
piu lento
Adagio
san - ce, et rien sans toi, et rien sans toi, et rien sans toi.

Critical notes

This score is the first modern edition of the song “Pour toi. Romance de L. P. Ségur ainé” (WoO 7) by the Danish composer “Georg Gerson” (1790–1825). The song is dated Mariánské Lázně (Marienbad), May 4, 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 found on p. 227.
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. 23–24.

The poem was written by the French poet Louis Philippe, comte de Ségur (1753–1830) and was ao. published in “Romances et chansons par le C^{te} de Ségur, de l’Academie Française”, Paris, 1820. The text in Gerson’s song differs somewhat from that in “Romances et chansons”. Gerson most likely found the text in Antonio Pacini’s (1778-1866) musical periodical, “Le Trobadour Ambulant. Journal de Guitare”.[1]

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.

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

Bar No.	*Part*	*Note No.*	*Comment*
16	Pno	5	No arpeggio in *COP*.

[1] See “Periodica Musicalia (1789-1830)”, ed. Imogen Fellinger, Regensburg 1986.