

Georg Gerson

(1790–1825)

Tu n'es pas lui

par J. Pain

WoO 15

Score
(Contemporized)

Edited by
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Tu n'es pas lui. par J. Pain

Contemporized edition

Andante con moto

Georg Gerson (1790-1825)

Chant

P[iano]
forté

p rf *p* *mf* *p*

4

1. Pen - dant son ab - sen - ce cru - el - le, tu dé - cla - res tes sen - ti -
2. I - mi - te au moins son re - gard ten - dre et ses ac - cens har - mo -
3. Tu ne crois pas à la con - stan - ce... ab - sent, je lui gar - de ma

p

8

ments! Crois - tu donc me rendre in - fi - dè - le au plus ai - mab - le des a -
nieux; mais non, tu ne sau - rais sur - pren - dre ni mon o - reil - le, ni mes
foi; qui nour - rit ta folle e - spé - ran - ce? mon a - mant est un dieu pour

mf

12

mants. Tu con - nais bien ce - lui que j'ai - me, et tu veux me plaire au - jour -
yeux. Son re - gard me ren - doit mu - et - te, le tien re - dou - ble mon en -
moi. Si, par un mo - yen que j'i - gno - re, j'é-tais dans tes bras au - jour -

p

16

d'hui! pour m'in-spi - rer a-mour ex - trè - me,
 nuit: tu par - les, et je suis di - strai - te tu n'es pas lui, tu n'es pas
 d'hui, mon cœur te re - - di - rait en - co - re

mf *p*

20

lui.

f *p* *pp*

Critical notes

This score is the first modern edition of the song “Tu n’es pas lui. par J. Pain” (WoO 15) by the Danish composer “Georg Gerson” (1790–1825). Composed in Mariánské Lázně (Marienbad), May 23, 1824.

The source is:

- 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 on p. 242.
- 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 p. 28.

The text is by the French librettist and journalist, Marie Joseph Pain (1773–1830). It was published in “Poésies de M^r Joseph Pain”, Paris, 1820, pp. 113–114.

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>
17	Pno r	1	No ♯ on F ₄ in <i>MS</i> .
22	Pno r	5	♪ note in <i>MS</i> .