

Georg Gerson

(1790–1825)

Ni jamais, ni toujours

Romance

G.185

Score

Edited by
Christian Mondrup

Ni jamais, ni toujours

Andantino

Georg Gerson (1790-1825)

Chant

1. "Je n'ai - me - rai ja - mais", — di -
 2. "Mais je veux vous ai - mer", — dit
 3. Hé - las! en moins d'un an — la

Piano forte

p *mf* *p* *mf*

5

sait u - ne ber - gè - re; "Ce sont des vains pro - jets", lui re - prit - on, lui re - prit -
 son ber - ger fi - dè - le. "Tou - jours; et vous ju - rer - ne ju - rez point, ne ju - rez
 Bel - le fut sen - sib - le. L'a - mant fut in-con - si stant, la chose est bien, la chose est

p *mf* *p*

9

on, "ma chère,"
 point", dit el - le. "Ni ja - mais, ni tou - jours, c'est la de -
 bien pos - sib - le:

mf *p*

13

vi - se des a - mours, c'est la de - vi - se, la de - vi - se, des a - mours."

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Critical notes

This score is the first modern edition of the song “Ni jamais, ni toujours” (G.185) by the Danish composer “Georg Gerson” (1790-1825). The song is composed in London, April 13, 1822. The sources are

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 on p. 193.
- 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. 19.

Gerson most likely found the poem, anonymous in his autograph, in Antonio Pacini’s (1778-1866) musical periodical, “Le Trobadour Ambulant. Journal de Guitare”.¹ According to “Le Trobadour Ambulant” the poem was written by “Mr. le comte de Laborde”, Alexandre de Laborde (1773-1842).²

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>
2	Solo v	1	Stanza 2: “Moi” in “Trobadour”.
12	Solo v	2–	“n’est la devise” in “Trobadour”.

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

² See “Biographie universelle, ancienne et moderne, ouvrage rédigé par une société de gens de lettres.”, Paris 1843, vol. 22, page 299 (Google Books).