

Georg Gerson

(1790–1825)

Il Ratto impedito

Terzetto d'Antonio Ganganelli

G.59

Score
(Contemporized)

Edited by
Christian Mondrup

Il Ratto impedito. Terzetto d'Antonio Ganganelli

Andante

Georg Gerson (1790-1825)

Flauto

Oboi

Clarineti
in B $\flat$

Fagotti

Corni
in B $\flat$

Timpani
in B $\flat$ F

Soprano

Tenore

Basso

Violino 1 $^{\circ}$

Violino 2 $^{\text{do}}$

Viola

Violoncello

Basso

3

[illegible]

15

Fl *trmm*

Ob

Cl *trmm* *pp*

Bsn *p*

Cr *pp* *p*

Tim *tr* *pp*

S

T

B

Or che la not - te om - bro - sa tut - to co - per - se il ciel, — fug -

Vl1 *p*

Vl2 *p*

Vla *p*

Vcl *p*

Cb *p*

21

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

giam, di-let - ta spo - sa dal pa - dre tuo cru - del _____ dal pa - dre tuo cru - del

pp

p

p

p

p

p

p

p

27

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

Ti - mi-da, e ver - go - gno - sa, cin - ta da un bru - no vel, il dub - bio piè — non

The musical score for measures 27-31 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) have active parts, while the Cor Anglais and Timpani are silent. The Soprano vocal line includes the lyrics: "Ti - mi-da, e ver - go - gno - sa, cin - ta da un bru - no vel, il dub - bio piè — non". The music is written in a key with two flats and a common time signature.

32

dolce

Fl

Ob

Cl

Bsn

Cr

Tim

S

o - sa se - guir - ti_o mio fe - del _____ se - guir - ti_o mio fe - del.

T

Dun-que re-star tu

B

Vl1

fz

pf

Vl2

fz

pf

Vla

fz

pf

Vcl

fz

pf

Cb

fz

pf

38

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

p

cresc

f

f

p

f

f

f

pp

bra-mi da_un cru - do ge - ni - tor? da_un cru - do ge - ni - tor?

fz

cresc

f

p

fz

cresc

f

p

cresc

f

p

fz

cresc

f

p

fz

cresc

f

p

43

Fl *p* *fp*

Ob *fp*

Cl *p* *fp*

Bsn *p* *f*

Cr *fp*

Tim

S A - ni-ma mia, se m'a-mi, non la - ce - rar mi il cuor, non

T

B

Vl1 *fp*

Vl2 *fp*

Vla *fp*

Vcl *f*

Cb *f*

47

fp *dolce*

Fl

fp *dolce*

Ob

fp *[dolce]* *p*

Cl

fp

Bsn

fp *p*

Cr

fp *p*

Tim

S

la - ce - rar mi il cuor. Io

T

Son pur lo spo - so tu - o Son pur lo spo - so tu - o

B

Vl1

fp *p* *cresc*

Vl2

fp *p* *cresc*

Vla

fp *p* *cresc*

Vcl

p *cresc*

Cb

p *cresc*

12

57

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

rà, il pa-dre non sa-rà!

Sì, fa-ci-le al per-do-no, il pa-dre tuo sa-rà, il pa-dre tuo sa-

p

p

p

p

p

61

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

ah! fa - ci-le al per - do-no, il pa - dre non sa - rà, il pa - dre non sa - rà, ah!

rà son lo spo-so tu - o son lo spo-so tu - o, sì, fa - ci-le al per - do-no, il

cresc

f

cresc

f

cresc

f

cresc

f

cresc

f

Adagio

[illegible]

70

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

cuo - re, deh! tu cor-te-se_A mo - re, dam - mi_as - si - sten - za_al - men. Deh! tu cor-te - se_A

cuo - re, deh! tu cor-te-se_A mo - re, dam - mi_as - si - sten - za_al - men.

fp *fp* *fp* *fp* *fp*

76

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

mo - re dam - mi_as-si-sten-za_al men deh! tu cor - te-se_A - mo - re, cor - te-se_A -

Deh! tu cor-te-se_A - mo - re dam-mi_as-si-sten-za_A - mo - re, A - mo - re, A -

fp *fp* *cresc* *f*

fp *fp* *cresc* *f*

fp *fp* *cresc* *f*

fp *fp* *cresc* *f*

fp *fp* *cresc* *f*

81

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

p

p

p

cresc

cresc

p

p

cresc

cresc

p

cresc

mo - re, dam mi_as-si-sten - za al men dam - mi_as-si-sten - za A - mor

mo - re, dam mi_as-si-sten - za al men dam - mi_as-si-sten - za A - mor

Allegro molto

87 **Allegro molto**

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f* *tr*

Tim *f*

S dam - mi_as-si - sten - za_al men

T dam - mi_as-si - sten - za_al men

B Per - fi - da fi - glia_in - gra - ta!

Vl1 *p* *f*

Vl2 *p* *f*

Vla *p* *f*

Vcl *p* *f*

Cb *p* *f*

91

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

vil se-dut-to - re_in - de - gno! Bar-ba-ri!_a que - sto se - gno mi tra - fig-ge - te_il

Vl1

Vl2

Vla

Vcl

Cb

96

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

sen? Per - fi - da fi - glia_in - gra - ta! vil se-dut-to - re_in -

Vl1

Vl2

Vla

Vcl

Cb

ritard

f

111

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

pie - tà, pie - tà, per - do - no! pie - tà del fal - lo mi - o,

spo - so suo son i - o lo spo - so su - o, pie - tà del fal - lo mi - o,

vil se - dut - to - re in - de - gno

p *f* *p*

p *f* *p*

f *p*

f *p*

f

25

122

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

p

f

mf

p

f

tr

f

Pa - dre, pie-tà, per - do - no

tà per voi non v'è per - do - no

p

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

27

28

[illegible]

30

146

Fl *cresc*

Ob *cresc*

Cl

Bsn *cresc*

Cr *cresc*

Tim

S
pa - dre il mio ri-spet - to pa-ri-al-l'A-mor sa - rà pa - - - - -

T
pa - dre il mio ri-spet - to pa-ri-al-l'A-mor sa - rà pa - - - - - ri-al-l'A -

B
Vin - - - se il pa -

Vl1 *cresc* *f* *p*

Vl2 *cresc* *f* *p*

Vla *cresc* *f* *p*

Vcl *cresc* *f* *p*

Cb *cresc* *f* *p*

150

Fl

Ob

Cl

Bsn

Cr

Tim

S
ri_al - l'A - mor sa - rà

T
mor, al A - mor sa - rà

B
ter - no_af - fet - to Ma den - tro il pa - trio tet - to vol-ge-re il piè con -

Vl1

Vl2

Vla

Vcl

Cb

poco più vivace

160

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

pa - dre!_il vo - stro_af fet - to ci_em - pia di gio - ia_il

pa - dre!_il vo - stro_af fet - to ci_em - pia di gio - ia_il

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

163

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

sen, ah pa - dre! il vo-stro af fet - to ci_em - pia di gio-ia il sen ah

sen, ah pa - dre! il vo-stro af fet - to ci_em - pia di gio-ia il sen ah

mf *cresc* *f* *p*

mf *cresc* *f* *p*

mf *cresc* *f* *p*

mf *cresc* *f* *p*

mf *cresc* *f* *p*

p

166

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

p

cresc

f

pa - dre! il vo-stro af - fet - to ci_em-pia di gio - ia, ci_em-pia di gio - ia, ci_em-pia di gio - ia, il

pa - dre! il vo-stro af - fet - to ci_em-pia di gio - ia, ci_em-pia di gio - ia, ci_em-pia di gio - ia, il

169 Allegro molto

Fl *p* *f*

Ob *f*

Cl *dolce* *p* *f*

Bsn *p* *f*

Cr *f*

Tim

S sen.

T sen. là del pia-ce - re in se - no, —

B

Vl1 *p* *f* *p*

Vl2 *p* *f*

Vla *p* *f* *p*

Vcl *p* *f* *p*

Cb *p* *f*

174

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

sen - za ti-mor né pe - na, ci strin - ga la ca - te - na d'un fe-steg-gian - te I men _____

Vl1

Vl2

Vla

Vcl

Cb

180

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

là del pia-ce - re, in se - no, — sen - za ti-mor né pe - na, ci strin - ga la ca - te - na

là del pia-ce - re, in se - no, sen - za ti-mor né pe - na, ci strin - ga la ca - te - na

p

186

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

mf

mf

mf

mf

mf

d'un fe-steg-gian-te_I - men _____ là del pia-ce - re_in se - no, sen - za ti-mor né pe - na, ci

d'un fe-steg-gian-te_I - men _____ là del pia-ce - re_in se - no, sen - za ti-mor né pe - na, ci

là del pia-ce - re_in se - no, sen - za ti-mor né pe - na, ci

192

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

strin - ga la ca - te - na d'un fe-steg-gian - te_I - men. là del pia-ce - re_in

strin - ga la ca - te - na d'un fe-steg-gian - te_I - men.

strin - ga la ca - te - na d'un fe-steg-gian - te_I - men.

mf *p*

p

p

197

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

se - no sen - za ti-mor né pe - na ci strin - ga la ca - te - na

là del pia-ce - re in se - no sen - za ti-mor né pe - na ci strin - ga la ca - te - na

là del pia-ce - re in se - no ci strin - ga la ca - te - na

cresc

mf

p

cresc

mf

mf

p

cresc

mf

p

cresc

mf

202

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

mf *p*

p *cresc* *p* *cresc* *p* *cresc*

d'un fe-steg-gian - te I - men. _____ là del pia-ce - re in

d'un fe-steg-gian - te I - men. _____ là del pia-ce - re in se - no

d'un fe-steg-gian - te I - men. _____ là del pia-ce - re in se - no sen - za ti-mor né

44

212

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

strin - ga la ca - - te - na d'un fes - - - - -

là ci strin - ga la ca - te - na

là ci strin - ga la ca - te - na

Vl1

Vl2

Vla

Vcl

Cb

p

p

46

222

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

d'un fe-steg-gian - te I - men.

d'un fe-steg-gian - te I - men.

d'un fe-steg-gian - te I - men.

Critical notes

This score is the first modern edition of a scena¹ “Il Ratto impedito. Terzetto d’Antonio Ganganelli”, G.59, for soprano, tenor, bass and orchestra by the Danish composer Georg Gerson (1790–1825). The composition is dated December 1 1811.

The source is:

- MS* “Partiturer No. 2”, “George Gersons samling: mu 7105.0963 C II, 6b” (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 65–91.
- 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. This manuscript contains the piano reduction score only, page 55–73.

Gerson ascribes the text to “Antonio Ganganelli”, according to “Hamburgisches Adress-Buch” living as Italian and Latin teacher in Hamburg 1803–1812, i.e. during the French occupation. Gerson was most likely among his pupils. Ganganelli edited an anthology, “Raccolta Di Prose, E Poesie Di Vario Genere, Ad Uso De’ Studiosi Della Lingua Toscana”, published in Hamburg 1810. In the preface of the anthology he presents himself as member of the Florentine Academy and the “Accademia degli Arcadi” in Rome. The editor has not been able to find any other source of Ganganelli’s Italian poem. Ganganelli may have written it specifically for Gerson.

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.

When a slurred phrase obviously starts with tied notes the tie is often omitted:  In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, VI1. bar 55–56.)

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

Bar No.	Part	Note No.	Comment
7	Pno r	7	No dot on the ♮ note in <i>MS</i> .
28–29	Pno		 in <i>COP</i> .
35	Pno r	4	No accidental ♭ on “e” in <i>MS</i> .
46	Pno l	4	No clef change in <i>MS</i> and <i>COP</i> .
50	Pno r	2	No accidental ♯ on “e” in <i>MS</i> and <i>COP</i> .
51	Solo T	1	No accidental ♯ in <i>MS</i> and <i>COP</i> .
55	Bsn 1–2	1	No accidental ♯ in <i>MS</i> .
55	Solo S	5–6	Slur in <i>MS</i> and <i>COP</i> .
60	VI2	2	No accidental ♯ in <i>MS</i> .
81	Ob 2	1	Note missing in <i>MS</i> .
109	Pno r	3	No accidental ♭ on “a” in <i>MS</i> and <i>COP</i> .
111	Solo T	4	No accidental ♭ in <i>MS</i> and <i>COP</i> .
126	Pno l	2	Ambiguous slash notation in <i>MS</i> .
145	Solo B	2	No accidental ♯ on “a” in <i>MS</i> and <i>COP</i> .

¹ *Scena*: a vocal composition consisting of recitatives, arias, ensembles etc., either from various operas and singspiele or composed as such like those by Gerson. Scenas are frequently found in early 19th century concert programmes.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
163	Pno		
168	VL2	2	No accidental $\flat$ in <i>MS</i> .
192	Solo B	3	No accidental $\flat$ on “a” in <i>MS</i> and <i>COP</i> .
192	Vlc,Cb	3	No accidental $\flat$ in <i>MS</i> .