

# **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

Clarinetti in B♭

Fagotti

Corni in B♭

Timpani in B♭ F

Soprano

Tenore

Basso

Violino 1°

Violino 2°

Viola

Violoncello

Basso

5

*Notte*

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

*dolce*

*p*

*dolce*

*p*

*fp*

*fp*

*cresc*

*pf*

*f p*

*f p*

*cresc*

*pf*

*f p*

*f p*

*cresc*

*mf*

*f p*

*f p*

*cresc*

*f*

*f*



15

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

Or che la not - te\_om bro - sa tut - to co-per - se il ciel, \_\_\_\_ fug -

*p*

*p*

*p*

*p*

5

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

*p*

27

Fl

Ob

Cl

Bsn

Cr

Tim

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

T

B

Vl1

Vl2

Vla

Vcl

Cb

This musical score page shows a section for the orchestra and choir. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (C), Timpani (Tim), Soprano (S), Alto (T), Bass (B), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The vocal parts sing lyrics in Italian: "Ti - mi - da, e ver - go - gno - sa, cin - ta da.un bru - no vel, il dub - bio piè \_\_ non". The score includes dynamic markings like *p* and performance instructions like *d.* and *s.*

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

Vl2

Vla

Vcl

Cb

*p*

*pf*

*fz*

*pf*

*fz*

*pf*

*fz*

*pf*

*fz*

*pf*

38

Fl

Ob *p* *cresc* *f* *p*

Cl *f* *f*

Bsn *f*

Cr *f* *pp*

Tim

S

T 8 bra-mi da-un cru - do ge - ni - tor? da\_un cru - do ge - ni - tor?

B

Vl1 *fz* *cresc* *f* *p*

Vl2 *fz* *cresc* *f* *p*

Vla *cresc* *f* *p*

Vcl *fz* *cresc* *f* *p*

Cb *fz* *cresc* *f* *p*

43

Fl      *p*      *fp*

Ob      *p*      *fp*

Cl      *p*      *fp*

Bsn      *p*      *f*

Cr      *fp*

Tim

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

T

B

Vl1

Vl2

Vla

Vcl

Cb

47

Fl *dolce*  
*fp*

Ob *dolce*  
*fp*

Cl *[dolce]*  
*fp*

Bsn *p*

Cr *fp*  
*p*

Tim

S la - ce - rar mil cuor. io

T 8 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*

53

Fl

Ob

Cl

Bsn

Cr

Tim

S

fi - glia in - gra - ta so - no, in - gra - ta so - no, ah! fa - ci - le al per do - no, il pa - dre non sa-

T

B

Vl1

*mf*

Vl2

*mf*

Vla

*mf*

Vcl

*mf*

Cb

*mf*

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 -

61

Fl

Ob

Cl

Bsn

Cr

Tim

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

T 8 rà son lo spo-so tu - o son lo spo-so tu - o, sì, fa - ci-le al per - do-no, il

B

Vl1 cresc f

Vl2 cresc f

Vla cresc f

Vcl cresc f

Cb cresc f

Adagio

Fl      65

Ob      *p*

Cl      *p*

Bsn     *p*

Cr

Tim

S      non sa - rà      A      mor, che m'in-fiam - ma - sti      d'un sì bel fuo - co il

T      pa - dre tuo sa - rà      A      mor, che m'in-fiam - ma - sti      d'un sì bel fuo - co il

B

Vl1

Vl2

Vla

Vcl

Cb

70

Fl

Ob

Cl

Bsn

Cr

Tim

S cuo - re, deh! tu cor-te-se\_A mo - re, dam - mi as - si - sten - za al - men. Deh! tu cor-te - se\_A

T cuo - re, deh! tu cor-te-se\_A mo - re, dam - mi as - si - sten - za al - men.

B

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains six systems of music. The top system features woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The second system features the Cello (Cr) and Timpani (Tim). The third system features the Soprano (S) and Tenor (T) voices. The fourth system features the Bass (B) voice. The bottom system features the Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The vocal parts (Soprano, Tenor, Bass) sing lyrics in Italian, including words like 'cuer', 'deh!', 'cor-te-se', 'mo-re', 'dam', 'mi as - si - sten - za', 'al - men.', and 'Deh!'. The strings play rhythmic patterns, often marked with dynamic instructions like 'fp' (fortissimo).

76

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

more  
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 -

Vl1

Vl2

Vla

Vcl

Cb

*fp*

*fp*

*cresc*

*f*

*fp*

*fp*

*cresc*

*f*

*fp*

*fp*

*cresc*

*f*

*fp*

*fp*

*cresc*

*f*

81

Fl                      *p*

Ob

Cl                      *p*

Bsn                      *p*

Cr

Tim

S                      mo - re,    dam - mi\_as\_si\_sten - za\_al    men    dam - mi\_as\_si\_sten - za\_A    mor

T                      8              mo - re,    dam - mi\_as\_si\_sten - za\_al    men    dam - mi\_as\_si\_sten - za\_A    mor

B

Vl1

Vl2

Vla

Vcl

Cb

Allegro molto

87

Fl

Ob

Cl

Bsn

C

Cr

Tim

S

T

B

VI1

VI2

Vla

Vcl

Cb

Allegro molto

dam - mi\_as-si\_sten - za\_al men

dam - mi\_as-si\_sten - za\_al men

Per - fi - da fi - glia\_in - gra - ta!

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

91

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

vil se-dut-to - rein - de - gno!

Bar - ba - ri! a que - sto se - gno mi tra - fig - ge - te il

Vl1

Vl2

Vla

Vcl

Cb

96

Flute (Fl) - Rests until measure 97, then eighth-note patterns.

Oboe (Ob) - Rests until measure 97, then eighth-note patterns.

Clarinet (Cl) - Rests until measure 97, then eighth-note patterns.

Bassoon (Bsn) - Rests until measure 97, then eighth-note patterns.

Cello (Cr) - Eighth-note patterns.

Timpani (Tim) - Eighth-note patterns.

Soprano (S) - Rests throughout.

Tenor (T) - Rests throughout.

Bass (B) - Eighth-note patterns. Vocal line: sen? Per - fi - da fi - glia in - gra - ta! vil se-dut-to - re\_in -

Violin 1 (Vl1) - Eighth-note patterns.

Violin 2 (Vl2) - Eighth-note patterns.

Viola (Vla) - Eighth-note patterns.

Cello (Vcl) - Eighth-note patterns.

Double Bass (Cb) - Eighth-note patterns.

ritard

100

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

de - gno! Bar - ba - ri\_a que - sto se - - - gno mi tra - fig-ge - teil

Vl1

Vl2

Vla

Vcl

Cb

a Tempo

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

106

Pa - dre, pie - tà, per - do - no

sen

Per - fi - da fi - glia in - gra - ta!

Lo

*f*

*mf*

*f*

*mf*

*f*

*f*

111

Fl

Ob

Cl

Bsn

Cr

Tim

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

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

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

Vl1 p f p

Vl2 p f p

Vla f p

Vcl f p

Cb f

117

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

buon ge - ni - tor, pie tà \_\_\_\_\_  
dol - ce Sig - nor, pie tà \_\_\_\_\_  
Per voi non v'è per - do - no, per voi non v'è pie -

*f*

*tr*

*tr*

*f*

*f*

*f*

*f*

*f*

*f*

122

Fl

Ob

Cl

Bsn

*p*

*f*

*mf*

Cr

*p*

Tim

*f*

S

T

B

Pa - dre, pie-tà, per - do - no

tà

per voi non v'è per - do - no

Vl1

*p*

*cresc*

*f*

Vl2

*p*

*cresc*

*f*

Vla

*p*

*cresc*

*f*

Vcl

*p*

*cresc*

*f*

Cb

*p*

*cresc*

*f*

127

Fl

Ob

Cl *p*

Bsn *p*

Cr

Tim *f*

S

T dol - ce Sig-nor, pie - tà *buon ge-ni-tor, ti*

B per voi non v'è pie - tà non v'è pie tà *buon ge-ni-tor, ti*

VII *p* *cresc* *f* *mf*

VI2 *p* *cresc* *f* *mf*

Vla *p* *cresc* *f* *mf*

Vcl *p* *cresc* *f* *mf*

Cb *p* *cresc* *f* *mf*



137

Fl

Ob

Cl

Bsn

Cr

Tim

S tà, al - la pie - tà! pie - tà!

T tà, al - la pie - tà! pie - tà!

B

VII

VI2

Vla

Vcl

Cb

*cresc*

*f*

*dolce*

*f trum*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*Andante*

142

Fl                              *dolce*

Ob

Cl

Bsn

Cr

Tim                      *tr*

S                              ah!

T                              ah!

B                              Sorge - te,    sor - ge - te,    io vi per do - no,    vin-se il pa - ter - no af - fet - to

Vl1

Vl2

Vla

Vcl                      *p*

Cb



150

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

ri\_ al - l'A - mor sa - rà

mor, al A - mor sa - rà

ter - no\_af - fet - to Ma den - tro il pa - trio tet - to vol-ge-re il più con -

*p*

*p*

*p*

*p*

poco più vivace

155

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

vien \_\_\_\_\_ ma den-tro il pa - trio tet - to vol-ge-re il piè con - vien.

Ah

Ah

dolce

Vl1

Vl2

Vla

Vcl

Cb

160

Fl

Ob

Cl

Bsn

Cr

Tim

S pa - dre! il vo - stro\_af fet - to ci\_em - pia di gio - ia\_il

T 8 pa - dre! il vo - stro\_af fet - to ci\_em - pia di gio - ia\_il

B

Vl1

Vl2

Vla

Vcl

Cb

*p*

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*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

8 sen, ah pa - dre! il vo-stro\_af fet - to ci\_em - pia di gio-ia\_il sen ah

166

Fl      *p*      cresc      *f*

Ob      *p*      cresc      *f*

Cl      cresc      *f*

Bsn      cresc      *f*

Cr      *p*      cresc      *f*

Tim

S      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

T      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

B

Vl1      cresc      *f*

Vl2      *p*      cresc      *f*

Vla      cresc      *f*

Vcl      cresc      *f*

Cb      cresc      *f*

169

Allegro molto

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

*dolce*

*sen.*

*sen.*

*là del pia-ce - re\_in se - no,*

*p*      *f*

*p*      *f*

*p*      *f*

*p*      *f*

*p*

*p*

*p*

*p*

174

Fl

Ob

Cl

Bsn

Cr

Tim

S

T 8 sen - za ti-mor né pe - na, ci strin - ga la ca - te - na d'un fe-steg-gian - te I men

B

Vl1

Vl2

Vla

Vcl

Cb

180

Fl

Ob

Cl

Bsn

Cr

Tim

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

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

B

Vl1

Vl2      *p*

Vla

Vcl

Cb

This musical score page features a vocal score at the top and an orchestra score below it. The vocal score includes parts for Soprano (S), Tenor (T), and Bass (B). The lyrics are written in Italian: "là del pia-ce - re in se - no, sen - za ti-mor né pe - na, ci strin - ga la ca - te - na". The orchestra score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Corno (Cr), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The tempo is marked as 180. The page number 39 is located at the bottom center.

186

Fl

Ob

Cl

Bsn

Cr

Tim

S d'un fe-steg-gian-te\_I - men là del pia-ce - re\_in se - no, sen - za ti-mor né pe - na, ci

T d'un fe-steg-gian-te\_I - men là del pia-ce - re\_in se - no, sen - za ti-mor né pe - na, ci

B là del pia-ce - re\_in se - no, sen - za ti-mor né pe - na, ci

Vl1

Vl2

Vla

Vcl

Cb

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

192

Fl

Ob

Cl

Bsn

Cr

Tim

S strin - ga la ca - te - na d'un fe-steg-gian - te I - men. là del pia-ce - re in

T strin - ga la ca - te - na d'un fe-steg-gian - te I - men.

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

Vl1

VI2

Vla

Vcl

Cb

197

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

VII

VI2

Vla

Vcl

Cb

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

8 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*

*p* *cresc*

*p* *cresc*

*p*

*cresc*

*mf*

*mf*

*mf*

*mf*

*mf*

202

Fl

Ob

Cl

Bsn

Cr *p* *mf* *p*

Tim

S d'un fe-steg-gian - te.I - men. *l*à del pia-ce - re\_in

T *p* *l*à del pia-ce - re\_in *s*e - no

B d'un fe-steg-gian - te.I - men. *l*à del pia-ce - re\_in *s*e - no *sen - za ti-mor né*

VII

VI2 *p* *cresc*

Vla *p* *cresc*

Vcl *p* *cresc*

Cb *p* *cresc*

207

Fl      *mf*

Ob      *mf*

Cl      *dolce*  
          *mf*

Bsn     *mf*

Cr      *cresc*

Tim     *mf*    *tr*    *tr*    *tr*    *tr*

S      se - no, ci strin - ga la ca - te - na d'un fe-steg-gian - te.I men, là

T      sen - za ti-mor né pe - na, ci strin - ga la ca - te - na d'un fe-steg-gian - te.I men

B      pe - na ci strin - ga la ca - te - na d'un fe-steg-gian - te.I men, ci

VII     *cresc*

VI2     *f*

p

Vla     *f*

p

Vcl     *f*

p

Cb      *f*

p

212

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

lá ci strin - ga la ca - te - na

lá ci strin - ga la ca - te - na

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

217

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

VII

VI2

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.

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

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

f p f

f p f

f p f

f p f

f p f

222

Fl Ob Cl Bsn Cr Tim

S T B

Vl1 Vl2 Vla Vcl Cb

The musical score page features six systems of music. The first system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), and Timpani (Tim). The second system includes parts for Soprano (S), Tenor (T), and Bass (B), with lyrics "d'un fe-steg-gian - te\_I - men." appearing below their staves. The third system includes parts for Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). Measure numbers 222 are indicated at the top left.

## Critical notes

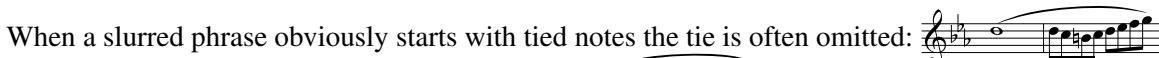
This score is the first modern edition of a scena<sup>1</sup> “Il Ratto impedito. Terzetto d’Antonio Ganganelli”, G.59, for soprano, tenor, bass and orchestra by the Danish composer Georg Gerson (1790–1825). The composition is dated December 1 1811.

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.

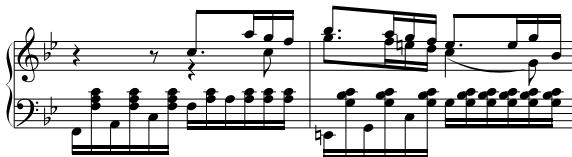
Gerson ascribes the text to “Antonio Ganganelli”, according to “Hamburgisches Adress-Buch” living as Italian and Latin teacher in Hamburg 1803–1812, i.e. during the French occupation. Gerson was most likely among his pupils. Ganganelli edited an anthology, “Raccolta Di Prose, E Poesie Di Vario Genere, 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> .

<sup>1</sup> *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		 in <i>COP.</i>
168	Vl2	2	No accidental ♯ in <i>MS.</i>
192	Solo B	3	No accidental ♯ on “a” in <i>MS</i> and <i>COP.</i>
192	Vlc,Cb	3	No accidental ♯ in <i>MS.</i>