

Georg Gerson

(1790–1825)

Duetto

della Cantata Diana è Endimione
composta per il Sign^r Piantanida

G.80

Score
(Contemporized)

Edited by
Christian Mondrup

Duetto della Cantata Diana è Endimione

Georg Gerson (1790-1825)

	Recit.	a Tempo	Moderato
Flauto			
Oboi			
Fagotti			
Corni in G			
Diana			
Endimione	Hò ri-so-lu-to, al duol, che mi tor-men-ta, re - sis - ter più non sò		
Violino 1°	<i>f</i>		<i>p</i>
Violino 2°	<i>f</i>		<i>p</i>
Viola	<i>f</i>		<i>p</i>
Violoncello	<i>f</i>		<i>p</i>
Basso	<i>f</i>		<i>p</i>

Recit.

Fl *mf* *p* *mf* *f*

Ob *mf* [*p*] *mf* *f*

Bsn *mf* *mf* *f*

Cr *mf* *p* *mf* *f*

S

T

Si mo-ra, ed ab-bia pa-ce, al fi-ne, il mio

Vl1 *mf* *p* *mf* *f* *p*

Vl2 *mf* *p* *mf* *f* *p*

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

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

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

10 a Tempo

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

cuo-re.

p

mf

[p]

14

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

Recit.

f

f

f

mf

f

f

f

f

f

f

f

p

p

p

p

p

p

Co - rag-gio, an-diam, sei

Per -

22

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

Recit.

fp

fp

Tut - to mi_è

do - na_all' er-ror mi - o, Cin - - tia di - let - ta! sa_il ciel!

fp

fp

fp

fp

fp

27

Fl

Ob

Bsn

Cr

S

T

no - to e_all' er - ror tu - o per - do - no.

Ah s'io ti strin-go_al sen, con - ten - to io so - no.

VI1

VI2

Vla

Vcl

Cb

[p]

rf

p

[p]

rf

p

[p]

rf

p

p

rf

p

[illegible]

37

Fl

Ob

Bsn

Cr

S

T

veg - go o mio te - so - ro, pur ti strin - go an - co - ra al sen, pur ti veg - go, o mio te

Vl1

Vl2

Vla

Vcl

Cb

42

Fl

Ob

Bsn

Cr

S

T

so - ro pur ti strin - go, an - co - ra, al sen, _____ pur ti veg - go, o mio te - so - ro, pur ti

VI1

VI2

Vla

Vcl

Cb

p

[illegible]

52

Fl

Ob

Bsn

Cr

S

T

VI1

VI2

Vla

Vcl

Cb

do - ro, mia spe ran - za_a-ma - to ben, — ah tu sai, — quan-to t'a - do - ro, mia spe -

p

p

57

Fl

Ob

Bsn

Cr

S

T

Vi1

Vi2

Vla

Vcl

Cb

ran - za_a - ma - to ben _____ mia spe - ran - za_a - ma - to ben

Ti ri -

dolce

pp

pp

pp

pp

pp

61

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

A me tu rie - di lo cre - do, ap - pe - na.

tro - vo ed è ver? ti ri -

cresc *pf* *p*

cresc *pf* *p*

cresc *pf* *p*

cresc *pf* *p*

cresc *pf* *p*

69

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

ca - ra_è la mia pe - na se mi ser - bi_al pri - mo_ar dor, trop-po

trop-po ca - ra_è la mia pe - na se mi ser - bi_al pri - mo_ar

p

p

p

p

p

73

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

ca - - - ra_è la mia pe - na, se mi ser - bi_al pri - mo_ar-dor

dor, trop-po ca - ra_è la mia pe - na, se mi ser - bi_al pri - mo_ar-dor, trop-po

mf

mf

mf

mf

mf

77

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

mf

mf

p

pf

mf

pf

mf

pf

mf

trop - po ca - ra_è la _ mia pe - na se mi ser - bi_al pri - mo_ar-dor,

ca - - - ra_è la _ mia pe - na se mi ser - bi_al pri - mo_ar - dor, se mi

81

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

p

tr

p

p

p

[p]

[p]

p

p

al pri - mo_ar - dor, se mi ser - bi_al pri - mo_ar dor al pri - mo_ar -

ser - bi_al pri - mo_ar - pri - mo_ar - dor, se mi ser - bi_al pri - mo_ar dor al pri - mo_ar -

85

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

p

cresc

p

cresc

cresc

p

p

p

dor. I - dol mi - o! Sem - pre fi - da,

dor. Dil-et-ta_a - man - te! og-nor co -

89

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

p

p

ti sa - rà que - sto mio cuor, sem-pre fi - da ti sa -

stan - te ti sa - rà que - sto mio cuor og-nor co - stan - te ti sa -

94

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

p

p

rà que - sto mio cuor _____ sem-pre fi - da ti sa - rà que - sto mio

rà que - sto mio cuor _____ og-nor co - stan - te que - sto mio

99

Fl *p* *cresc* *f*

Ob *p* *cresc* *f*

Bsn

Cr *p* *cresc* *f*

S
cuor, sem-pre fi - da, ti sa - rà que-sto mio cuor, sem-pre

T
cuor o-gnor co - stan - te ti sa - rà que-sto mio cuor

Vl1 *cresc* *f* *p*

Vl2 *cresc* *f* *p*

Vla *cresc* *f*

Vcl *cresc* *f*

Cb *cresc* *f*

104

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

fp

fp

p

p

p

p

p

p

fi - da, ti sa - rà que - sto mio cuor!

o - gnor co - stan - te ti sa - rà que - sto mio cuor!

108 **Allegro assai**

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

Quantò, è dol-ce in que-sto i - stan-te, quan-to è gra-to un fi-do a - mor

Quantò, è dol-ce in que-sto i - stan-te, quan-to è gra-to un fi-do a - mor

f p

f p

f

f p

f

pizz.

p

p

p

mf

114

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

p

p

cresc

cresc

cresc

cresc

cresc

[arco]

p

cresc

quan-to_è gra-to_un fi-do_A - mor quan-to_è dol-ce_in que - sto_i - stan - te, quan-to_è

quan-to_è gra-to_un fi-do_A - mor quan-to_è dol-ce_in que - sto_i - stan - te, quan-to_è gra-to_un fi - do_A-

120

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

gra - to_un fi - do_A - mor un fi - do_A - mor, quan - to_è gra - to_un fi - do_A - mor, quan - to_è

mor quan - to_è gra - to_un fi - do_A - mor, quan - to_è gra - to_un fi - do_A - mor, quan - to_è

mf *rf* *mf* *rf* *mf* *rf* *mf* *rf*

125

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

dol - ce_in que - sto_i - stan - te quan - to_è gra - to_un fi - do_A - mor. I - dol mi - o!

dol - ce_in que - sto_i - stan - te quan - to_è gra - to_un fi - do_A - mor. Di-let - ta_A -

rf *rf* *p* *p*

rf *rf* *p* *p*

rf *rf* *p* *p*

rf *rf* *p* *p*

rf *rf* *p* *p*

130

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

p

rf

Sem - pre fi - da ti sa rà que - sto mio cuor que - sto mio

man - te o - gnor co - stan - te ti sa - rà que - sto mio cuor que - sto mio

rf

rf

rf

rf

rf

rf

rf

rf

rf

rf

136

Fl *p* *cresc*

Ob *mf*

Bsn *p* *cresc* *mf*

Cr *pp* *cresc*

S
cuor, quan - to_è dol - ce_in que - sto_i - stan - te, quan - to_è gra - to_un fi - do_A - mor quan - to_è

T
cuor, quan - to_è dol - ce_in que - sto_i - stan - te, quan - to_è gra - to_un fi - do_A - mor, un fi - do_A -

Vl1 *cresc* *mf*

Vl2 *cresc* *mf*

Vla *cresc* *mf*

Vcl *cresc* *mf*

Cb *cresc* *mf*

141

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

[p]

p

[p]

p

p

p

dol - ce, quan - to_è gra - to, quan - to_è gra - to_un fi - do_A - mor quan - to è

mor, un fi - do_A - mo - re, quan - to_è gra - to_un fi - do_A - mor

146

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

gra - - - to_un fi - do_A - mor - - - to_un fi - do_A -

un fi - do_A - mor, quan - to_è gra - - - un fi - do_A -

p

p

152 *più presto*

Fl *p*

Ob *mf* *f*

Bsn *mf* *f*

Cr *p* *f*

S
mor, quan - to_è dol - ce quan - to_è gra - to_un fi - do_A - mor quan - to_è dol - ce quan -

T
mor, quan - to_è dol - ce un fi - do_un fi - do_A - mor quan - to_è dol - ce un

Vl1 *mf* *p* *f*

Vl2 *mf* *p* *f*

Vla *mf* *p* *f*

Vcl *mf* *p* *f*

Cb *mf* *p* *f*

158

Fl *p*

Ob *cresc*

Bsn *p* *[p]* *cresc*

Cr *p*

S
to_è gra - to_un fi - do_A - mor, ah! quan - to_è gra - to_un

T
fi - do_un fi - do_A - mor, ah! quan - to_è gra - to_un

Vl1 *p* *cresc*

Vl2 *p* *cresc*

Vla *p* *cresc*

Vcl *[p]* *p* *cresc*

Cb *[p]* *p* *cresc*

163

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

for

for

for

for

for

for

fi - do_A - mor ah quan - to_è gra - to_un fi - do_A - mor, un

fi - do_A - mor ah quan - to_è gra - to_un fi - do_A - mor, un

169

Fl

Ob

Bsn

Cr

S

T

Vl1

Vl2

Vla

Vcl

Cb

ffor

ffor

ffor

ffor

ffor

fi - do_A - mor, un fi - do_A - mor!

fi - do_A - mor, un fi - do_A - mor!

Critical notes

This score is the first modern edition of the scena¹ “Duetto della Cantata Diana è Endimione composta per il Sign^r Piantanida”, G.80, for soprano and tenor and small orchestra by the Danish composer Georg Gerson (1790–1825). The composition is dated November 3, 1813.

The source is

MS “Partiturer No. 4”, “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. 1–23,

The text is by the librettist Stefano Vestris (1762–1835) from a cantata, “Diana è Endimione” by Ferdinando Paer (1771–1839). Vestris’s text was based on another libretto by Antonio Simone Sografi (1759–1818) in its turn based on Jean-Jacques Rousseau’s “Pygmalion”. At the end of the manuscript score Gerson writes this explanation:

NB Vorstehendes Duetto wurde für den Tenorsänger Piantanida componiert und war bestimmt in einer Cantate von Paer "Diana & Endimione" eingelegt zu werden. Voran ging eine Arie von Simone Mayer aus dem C moll "Sento mancarmi l'anima", welches Thema in dem einleitenden Recitativo des Endimion beybehalten wurde. Auf das Duetto sollte ein Jagd-Chor von Diana's Nymphen folgen; darum am Ende die Zwischenspiele und das Refrein vom Horn-fanfaren, welche hinter der Scene gehört werden. Da aus der ganzen Vorstellung nichts wurde, so unterblieb auch die Composition des Chors. Wenn das Duett nun für sich allein bestehen soll, so geht man am pag: 20 (ohne von pag. 21 und 22 irgend etwas beyzubehalten) zu nachstehendem, 1819 zucomponiertem Schluß-Satze:

The duetto was written for the tenor singer Piantanida (Gaetano Piantanida 1768–1836) for inclusion into a cantata by Paer (Ferdinando Paer 1771–1839), "Diana & Endimione". It was to be preceded by an aria in c minor by Simone Mayer (Simone Mayr 1763–1845), "Sento mancarmi l'anima", the subject of which was continued in Endimione's opening recitative. A hunting chorus of Diana's nymphs should follow concluded by an interlude and horn fanfares heard behind the stage. The chorus was not composed since the concert was not carried out. If the duetto is to be performed alone then all the music on page 21 and 22 should be replaced by the below finale, composed 1819.

According to several RISM entries (for example ID 402006570) Mayr’s authorship of “Sento mancarmi l’anima” is doubtful. Most likely the aria was written by Girolamo Crescentini (1762–1846) as an addition to Mayr’s opera “Alonso e Cora” from 1803. The melodic incipit as given in RISM



fits with the motive played from bar 4 and onwards in the orchestral accompaniment of Gerson’s recitative.

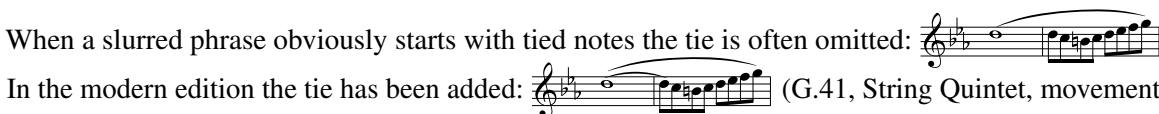
In the first half of the 19th century “Sento mancarmi l’anima” was now and then used as an additional aria for the countess in performances of Mozart’s “Le nozze di Figaro”.²

After the explanation text in Gerson’s score follows the mentioned finale sketched as a piano score. The editor has prepared an orchestration of the finale in analogy with Gerson’s instrumentation in the remaining score.

Gerson’s finale from the 1813 version is part of this edition as a separate score.

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, Vll. bar 55–56.)

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

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.

² See for example “Allgemeine musikalische Zeitung” 1821, April, No. 17.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	Cr 1	1	“a” in <i>MS</i> .
59	Pno r	5	No accidental # in <i>MS</i> .
63	Vl 1	4	Diminuendo mark in <i>MS</i> .
68	Bsn 1	1	No accidental # in <i>MS</i> .
76	Pno r	4	No accidental # in <i>MS</i> .
79	Bsn 2	1	No accidental # in <i>MS</i> .
81	Bsn 1	5	No accidental # in <i>MS</i> .
82	Pno l	3	Lower voice “a” ♪ in <i>MS</i> .
83	Bsn 1	5	No accidental # in <i>MS</i> .
85	Pno l	1	Lower voice “d” ♪ in <i>MS</i> .
94	Vlc,Cb		No 1/4-rest after the last note in <i>MS</i> .
124	Solo S	3	No accidental ♯ in <i>MS</i> .
140	Vlc,Cb		No 1/4-rest after the first note in <i>MS</i> .
172	Solo S&T	a	1813 version finale, notes and text missing in <i>MS</i> .
184	Bsn 2	1	1813 version finale, “c” in <i>MS</i> .

Literary text

RECITATIVO

ENDIMIONE

Hò risoluto, al duol, che mi tormenta,
resister più non so!
Sì mora, ed abbia pace al fine il mio cuore.
Coraggio, andiam, sei tu che il chiedi amore!

DIANA

Fermati! Oh ciel

ENDIMIONE

Ciel! che miro,
sei tu sogno o deliro

DIANA

eh qual sorpresa?

ENDIMIONE

Perdona all' error mio,
Cintia diletta! sa il ciel!

DIANA

Tutto mi è noto e all' error tuo perdono.

ENDIMIONE

Ah s'io ti stringo al sen,
contento io sono.

DUETTO

ENDIMIONE

Pur ti veggo o mio tesoro,
pur ti stringo ancora al sen,

DIANA

Ah tu sai, quanto t'adoro,
mia speranza amato ben,

ENDIMIONE

Ti ritrovo

DIANA

a me tu riedi,

ENDIMIONE

ed è ver

ENDIMIONE & DIANA

lo credo appena,
troppo cara è la mia pena
se mi serbi al primo ardor,

DIANA

Idol mio!

ENDIMIONE

Diletta amante!

DIANA

Sempre fida,

ENDIMIONE

ognor costante

ENDIMIONE & DIANA

ti sarà questo mio cuor
Quanto è dolce in questo istante,
quanto è grato un fido Amor.