

Georg Gerson

(1790–1825)

La vera felicità

non consiste nelle ricchezze

e negli onori

Ode da Ganganelli

G.135

Score
(Contemporized)

Edited by
Christian Mondrup

La vera felicità
non consiste nelle ricchezze e negli onori
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Contemporized edition

Allegretto

Georg Gerson (1790-1825)

Voce

Forte
piano

Piu non de - si - de-ro

Ric - chez - ze, e o - no - ri; son co - se fri - vo - le, son va - ni - tà: _____

E_a che mai gio - va-no gli am - pi te - so - ri; quan - do lo spi - ri - to

pa - ce non à? Se la mia Do - ri-de non m'ab-ban - do - na, se ba - ci fer - vi-di

14

sem - pre mi dà Se_A - mi - co te - ne-ro la man mi do - na, se_A - mi - co te - ne-ro

mf *p*

18

la man mi do - na, que - sta sol chia - ma-si fe - li - ci - tà,

cresc

21

que - sta sol chia - ma-si fe - li - ci - tà.

mf

24

for

Critical notes

This score is the first modern edition of the song “La vera felicità non consiste nelle ricchezze e negli onori Ode da Ganganelli” (G.135) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated April 23 1818.

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. 49.
- COPA* “Romancer af G. Gerson”, “MA ms 0329. mu 7011.2506”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on pp. 76–78.
- COPB* “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 pp. 47–48.

Gerson ascribes the text to this and other of his vocal compositions to “Antonio Ganganelli”, editor of an anthology of Italian literature,¹ published in Hamburg 1810 while Georg Gerson was there studying music and business. On the front page of his anthology Ganganelli presents himself as “Accademico Fiorentino, E Pastor’ Arcade Di Roma, Sotto Il Nome D’Ornisto Falesio”.² The poem is found on p. 178 in Ganganelli’s anthology.

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 added by the editor are enclosed within brackets.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	pno 1	1	“g” in <i>COPB</i> .

¹ “Raccolta Di Prose, E Poesie Di Vario Genere, Ad Uso De’ Studiosi Della Lingua Toscana”, Hamburg 1810

² “Accademia Fiorentina” was founded 1540, the Roman “Accademia degli Arcadi” was founded 1690.