

Georg Gerson

(1790–1825)

Lamento amoroso

da Ant. Ganganelli

G.132

Score

Edited by
Christian Mondrup

Lamento amoroso - da Ant. Ganganelli

Andantino

Georg Gerson (1790-1825)

Voce

Se l'un - ion di due bell' Al - me fù mai -

Forte piano

p

5

sem - pre un ben — su - pre - mo, qual sa - rà do - lo - re es tre - mo d'es - ser

cresc

mf

9

ritard

a Tempo

tol - to al ca - ro Ben? Vi-ver lun - gi dal suo — A - mor, — vi-ver

p

13

lun - gi dal suo — A - mor, — del-la mor - te è mal peg - gior, del-la

f

cresc

rf

17

mor - te è mal — peg - gior.

21

Quel-la

2. Quella fiamma, che m'accende
Ogn' istante in cuor s'aumenta
E il desio già si rammenta
Cento Baci, e mille ancor
Viver lungi dal suo Amor
Della morte è mal peggior,

3. Quando chiuda al sonno i rai
Dolce sogno a me se'n viene,
Farmi star col caro Bene ...
Nasce il dì, son solo allor
Viver lungi dal suo Amor
Della morte è mal peggior.

4. Il sol ben, che ohimè! mi resta
È una treccia del suo crin
Ma l'angelica sua testa
Involommi un fier destin.
Viver lungi dal suo Amor
È il più crudo aspro dolor.

Critical notes

This score is the first modern edition of the part song “Lamento amoroso - da Ant. Ganganelli” (G.132) by the Danish composer “Georg Gerson” (1790-1825). It was composed March 22 1818.

The sources are:

- MS* “Partiturer No. 2”, “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. 44.
- 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 pp. 43–44,

Gerson ascribes the text to this and other of his vocal compositions to an “Antonio Ganganelli”, editor of an anthology of Italian literature¹ 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 page 179 in Ganganelli’s anthology, marked as a translation from a French poem which turns out to be an anonymous romance, “S’il est vrai que d’être deux” to a tune by François Adrien Boieldieu (1775–1834). The romance was published in a memoria collection, “Trois Romances Favorites de Boieldieu”, Librairie Musicale, Paris 1834. The tune is found in a collection, “La clé du Caveau”,³

S'il est vrai que d'être deux fut tou - jours le bien su - prê - me, hé - las! c'est un mal af -
 Chaque in - stant vient at - ti - ser La flam - me qui vous dé - vo - re, on se rap - pelle un bai -
 La nuit en dor - mant, hé - las! Vic - ti - me d'un doux men - son - ge, vous vous sen - tez dans se
 Un tis - su de ses che - veaux est le seul bien qui me res - te; il de - vrait me ren - dre heu -

freux de ne plus voir ce qu'on ai - - me.
 ser, et mil - le bai - sers en - co - - re. Vi-vre loin de ses a - mours, n'est-ce
 bras; le jour vient, c'é - tait un son - - ge.
 reux, c'est un tré - sor bien fu - nes - - te.

pas mou - rir tous les jours? Vi-vre loin de ses a - mours, n'est-ce pas mou - rir tous les jours?

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.

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

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

³ Paris 1811, page 235, no. 538.