

Georg Gerson

(1790–1825)

Il Ratto impedito

Terzetto d'Antonio Ganganelli

G.59

Score

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

5 *Notte*

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

dolce

fp

fp

dolce

dolce

p

cresc

pf

f p

f p

f p

f p

cresc

mf

pf

cresc

f

f

4

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

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 is written for a full orchestra and vocal soloists. The key signature is B-flat major (two flats). The Soprano part has the following lyrics: "Ti - mi-da, e ver - go - gno - sa, cin - ta da un bru - no vel, il dub - bio piè _ non". The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) provide accompaniment. The Cor Anglais and Timpani are present but have no notation in this section. The Clarinet part starts with a piano (*p*) dynamic marking in measure 28.

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

p

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

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

dolce

fp

fp

[dolce]

p

fp

p

Fl

Ob

Cl

Bsn

Cr

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

53

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

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 -

p

p

mf

fz

mf

fz

mf

fz

mf

fz

mf

fz

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

Act II

Scene I

65

Fl

Ob

Cl

Bsn

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

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*

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

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

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

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

p

cresc

cresc

p

p

cresc

cresc

cresc

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

[illegible]

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

f

f

f

f

tr

tr

100

ritard

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

de - gno! Bar - ba - ri!_a que - sto se - - gno mi tra - fig - ge - te _ il

Vl1

Vl2

Vla

Vcl

Cb

a Tempo

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

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

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

p *f* *p*

p *f* *p*

f *p*

f *p*

f *p*

116

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

mi - o, buon ge - ni - tor, pie - tà

mi - o, dol - ce Sig - nor, pie - tà

Per voi non v'è per - do - no, per

f

tr

f

f

f

f

f

f

26

126

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

mf

p

f

ff

f

p

f

tr

f

dol - ce Sig-nor, pie - tà

do - no per voi non v'è pie - tà non v'è pie

p

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

131

Fl

Ob

Cl

Bsn

Cr

Tim

S
buon ge-ni-tor, ti muo - va il pian - to, al - la pie - tà! il

T
buon ge-ni-tor, ti muo - va il pian - to, al - la pie - tà! il

B
tà

Vl1
mf cresc f

Vl2
mf cresc f

Vla
mf cresc f

Vcl
mf cresc f

Cb
mf cresc f

135

Fl *pf*

Ob *pf* *cresc*

Cl *pf*

Bsn *pf*

Cr *pf*

Tim

S
pian - to al - la pie - tà, al - la pie - tà, al - la pie - tà! pie -

T
pian - to al - la pie - tà, al - la pie - tà, al - la pie - tà! pie -

B

Vl1 *pf* *cresc*

Vl2 *pf*

Vla *pf*

Vcl *pf*

Cb *pf*

[illegible]

144

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

do - no, vin-se il pa - ter - no af - fet - to

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

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

Vl1

Vl2

Vla

Vcl

Cb

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

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

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

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

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

32

152

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

den - tro_il pa - trio tet - to vol-ge-re_il piè con - vien _____ ma den-tro_il pa - trio tet - to

Vl1

Vl2

Vla

Vcl

Cb

p

mf >

p

mf >

p

mf >

p

mf >

p

mf >

p

mf >

158 *poco più vivace*

Fl

Ob *p*

Cl *p*

Bsn *p*

Cr

Tim

S

T

B

vol - ge - re il piè con - vien.

Ah pa - dre! il vo - stro af fet - to

Ah pa - dre! il vo - stro af fet - to

dolce

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

Vl2 *p* *f* *p*

Vla *p* *f* *p*

Vcl *p* *f* *p*

Cb *p* *f* *p*

162

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

f

mf

cresc

f

f

mf

cresc

f

f

mf

cresc

f

f

mf

cresc

f

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

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

165

Fl

Ob

Cl

Bsn

Cr

Tim

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

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

B

Vl1
p

Vl2
p

Vla
p

Vcl
p

Cb
p

168

Fl *cresc* *f* *p* *f*

Ob *cresc* *f* *f*

Cl *cresc* *f* *dolce p* *f*

Bsn *cresc* *f* *p* *f*

Cr *cresc* *f* *f*

Tim

S gio-ia, ci_em-pia di gio - ia il sen.

T gio-ia, ci_em-pia di gio - ia il sen.

B

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

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

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

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

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

172

Allegro molto

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 -

p

p

p

177

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

là del pia-ce - re in se - no, —

te - na d'un fe-steg-gian - te I men — là del pia-ce - re in se - no,

p

182

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

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

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

187

Fl *p*

Ob

Cl *p*

Bsn *p*

Cr

Tim

S
men _____ là del pia-ce - re in se - no, sen - za ti-mor né pe - na, ci

T
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 *mf*

Vl2 *mf*

Vla *mf*

Vcl *mf*

Cb *mf*

192

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

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

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

stin - 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

45

212

Fl

Ob

Cl

Bsn

Cr

Tim

S

T

B

Vl1

Vl2

Vla

Vcl

Cb

là ci strin - ga la ca - te - na

là ci strin - ga la ca - te - na

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

p

p

47

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> .