

Georg Gerson

(1790–1825)

Lied in drey Thönen

G.81

Score

Edited by
Christian Mondrup

Lied in drey Thönen

Andante

Georg Gerson (1790-1825)

Voce

E che sof-frir mi re - sta, or che il mio ben per - de - i,

tut - to mi tol - se_o De - i, tut - to mi tol - se_o De - i la

vo - stra cru - del - tà. Che bar - ba-ro mo - men - to, che in - a - spet - ta - to_e -

ven - to, è sta - to un so - gno un ven - to la mia fe - li - ci - tà

Forte piano

m.v.

f *p* *mf* *cresc*

mf *rf* *calando* *p*

2. Dopo d'immensi affanni
Vinto il rigor di Nice,
Prigionier felice
Reso di sua beltà.
Veggio la sorte infida
Cangiata in un momento;
È stato un sogno un vento
La mia felicità.

3. Che tenerezze estreme
Provai fra pochi istanti,
E quanti pegni e quanti
Ebbero di fedeltà!
Tutti sugli occhi, oh tutti!
Per mio maggior tormento
È stato un sogno un vento
La mia felicità.

4. Vivo fedele amante
Lungi da chi m'adora,
E mi si vieta ancora
Il domandar pietà.
Nel mio cordoglio estremo
Presso a morir mi sento,
È stato un sogno un vento
La mia felicità.

5. Spesso nel cor la speme
Nasce con il dolore;
Ma a consolarmi il cuore
Giammai vigor no ha,
Ma a contrastarmi viene;
Per mio maggior tormento
È stato un sogno un vento
La mia felicità.

Critical notes

This score is the first modern edition of the song “Lied in drey Thönen” (G.81) by the Danish composer “Georg Gerson” (1790-1825). The song was composed in Copenhagen August 21, 1814.

The sources are:

- MS* “Partiturer No. 4”, “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. 39.
- 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 p. 53.

One among numerous three-note songs modeled on a romance “Que le jour me dure!” by Jean-Jacques Rousseau (1712–1779).¹ Gerson wrote another three-note song, “Das Mädchen aus der Fremde” (G.110).

The anonymous poem was published in Napoli 1799 in the periodical “Nuovo Monitore Napolitano” during the revolutionary “Parthenopean Republic”. The manuscript contains the initial stanza only. In this modern edition the editor has added the remaining stanzas as published in “Egeria, Sammlung italienischer Volkslieder aus mündlicher Überlieferung und fliegenden Blättern begonnen von Wilhelm Müller”, Leipzig 1829. The title of the poem in this collection is “Canzonetta”, accompanied by the information that it was “written by a young artist incarcerated for participation in a conspiracy, sung the day before his execution.”² Gerson composed another song to the same text, “Aria Napolitana”, G.38 with a text slightly different from G.81.

A song, “Barcarola Napoletana” with piano accompaniment on the poem (stanza 1–3 and 5) was published in the early 1800 decades in Napoli by Bernardo Girard as part of a collection, “Canzoncine Nazionali Napoletane e Siciliane” with “Principe Pignatelli” as composer. Poet and composer may, or may not, be “Ferdinando Pignatelli, principe di Strongoli” (1769–1799), participating in the defense of the “Parthenopean Republic” in Napoli 1799. A variant of the tune (stanza 1–4) with guitar accompaniment by Luigi Picchianti (1786–1864) was published around 1835 in Firenze as part of a collection “Trentasei ariette nazionali”. The initial 4 lines of the poem are found in Felice Romani’s (1788–1865) textbook to a buffo opera, “I due Figaro” based on a play, “Les deux Figaro” by Honoré-Antoine Richaud Martelly (1751–1817) performed 1792 in Paris. Among the 5 operas on this libretto is one composed 1826 by Saverio Mercadante (1795–1870), staged 1835 in Madrid.

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>
7	Pno r	4	No accidental ♯ on “f” in <i>MS</i> .

¹ [https://imslp.org/wiki/Que_le_jour_me_dure!_\(Rousseau,_Jean-Jacques\)](https://imslp.org/wiki/Que_le_jour_me_dure!_(Rousseau,_Jean-Jacques))

² Editor’s translation.