

Georg Gerson

(1790–1825)

Lamento d'un Amante

da Ganganelli

G.134

Score

Edited by
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Lamento d'un Amante - da Ganganelli

Georg Gerson (1790-1825)

Andante

Voce

1. Po - ve-ri af-fet - ti mie - il spe -
stan-te o - gnor l'a - do - ro, mi
tà del - le mie pe - ne da

Forte
piano

5

ran - za mia tra - di - ta! Voi — mi reg - ge - ste in vi - ta, mi fa - te or voi mo -
strug - go, e mi la - men - to, e — sò, ch'io spar-go, al ven - to le la - cri-me, e i so -
chi spe - rar degg' i - o, men - tre dall' I - dol mi - o mi ve - do, ab-ban - do -

p *mf*

10

rir. La bel - la i - ma - go im pres - sa di quel vi - sin d'A - mo - re sem -
spir. Ben - chè da Lei lon - ta - no, sem - pre ò il mio Ben pre - sen - te la —
nar? Nè lu - sin - gar mi puo - te un' om - bra di spe - ran - za, l'i -

p *cresc*

15

- pre mi stà nel cuo - re, nè mai puos - si a - - bo - lir. Sem -
- fan - ta - sia, la men - te non se la può — scor - dar, la —
- stes - sa mià co - stan - za mi di - ce: non — spe - rar, l'i -

mf *p*

19

- pre mi stà nel cuo - re, nè mai puos - si a - - bo - lir.
 - fan-ta - sia, la men - te non se la può _____ scor - dar.
 - stes-sa mià co - stan - za mi di - ce: non _____ spe - rar.

<mf *p*

23

1. 2. 3

2. Co -
 3. Pie -

Critical notes

This score is the first modern edition of the song “Lamento d’un Amante - da Ganganelli” (G.134) by the Danish composer “Georg Gerson” (1790-1825). It was composed April 22 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. 48.
- 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. 45–46.

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

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.