# Georg Gerson <br> (1790-1825) 

## Scene e Aria

aus
»La morte di Comala«< nach Ossian von Antonio Ganganelli

## G. 73

# Score <br> (Contemporized) 

Edited by<br>Christian Mondrup

## Recit[ativo] e Aria per Soprano

























































## Critical notes

This score is the first modern edition of the scena ${ }^{1}$ "Scene e Aria aus »La morte di Comala«nach Ossian von Antonio Ganganelli", G.73, for soprano and orchestra by the Danish composer Georg Gerson (1790-1825). The song is composed April 1, 1813.

The sources are
MS "Partiturer No. 3", "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. 1-33, dated August 18, 1812.
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 on pp. 32-41.
In his thematic catalogue ("Verzeichniss über Zwei Hundert meiner Compositionen") Gerson states that the song was performed at an amateur concert in april (1813) with Hanne Henriques as soloist. Gerson refers to a series of 'amateure concerts' 1809-1813 directed by Claus Schall (1757-1835), principal violinist at the Royal Orchestra in Copenhagen.
Hanne Henriques performed as soloist in several amateur concerts arranged by musical societies like "Selskabet til Musikens Udbredelse", with Gerson as promoter. Works performed included Mozart's "Requiem", Haydn's "Die Schöpfung" and Beethoven's "Christus am Oelberge". ${ }^{2}$
The orchestra includes 2 clarinets in A, changing to clarinets in C. Gerson omits the key signatures in the clarinet part as in notation typical for brass instruments. Expert in historical clarinets, Ernst Schlader, professor at "Staatliche Hochschule für Musik, Frankfurt am Main" has kindly explained that you may encounter an else uncommon clarinet notation like that in church music from around 1800 , most likely as an attempt to simplify the reading.

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 of Italian literature ${ }^{3}$ In the preface 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 source of the text with Ganganelli as poet. However, the text of the recitativo sections are, with minor differences, also found in Melchiorre Cesarotti's (1730-1808) Italian reproduction of James Macpherson's Ossian poems (1763). Apparently Ganganelli contributed only the words of the aria sections.
The piano reduction in $C O P$ varies frequently from $M S$. Only a subset of these variants are reflected below.
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 staffs 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, Vl1. bar 55-56.)
Performance indications within brackets and dashed ties and slurs have been added by the editor.

| Bar No. | Part | Note No. | Comment |
| :---: | :---: | :---: | :---: |
| 2 | Pno r |  | 8: |
| 14-15 | Cl,Fg,Pno |  | Incomplete accidentals in MS. |
| 18 | Solo S | 6 | No accidental $\ddagger$ in $M S$. |
| 19 | Pno r |  | Incomplete accidentals in $M S$. |
| 20 | V11 | 3 | No accidental $\ddagger$ in $M S$. |
| 21 | Ob2, Vla | 1 | No accidental $\ddagger$ in $M S$. |
| 22 | V12 | 1 | No accidental $\ddagger$ in $M S$. |

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| Bar No. | Part | Note No. | Comment |
| :---: | :---: | :---: | :---: |
| 131 | Solo S |  |  |
| 133 | Solo S |  | $\frac{\overparen{\theta}}{6} \overbrace{;} \text { in } C O P$ |
| 134 | Pno |  |  |
| 155 | Solo S | 2 | No accidental \# in $M S$. |
| 163-168 | Solo S |  | $M S$ has alternative notes (ossia) notated in Fl. 1. In COP these notes are main notes. |
| 204 | Solo S |  | ? ? in COP. |
| 241 | V12 | 2 | d) in $M S$. |
| 242 | Fg1-2 |  | No change to bass clef in MS. |
| 245 | Pno |  | in $C O P$. |
| 252-254 | Solo S |  |  |

## Literary text

Recitativo
O Carrone, o Carron, perché mai veggio ruotar nel sangue le tue torbid' Onde?
Forse sulle tue sponde
suonò il fragor della bataglia?
Forse Il Re di Morven dorme?
Escine, o Luna, in questa notte bruna,
la via m'addita, che al mio ben conduce.
Lassa! chi mi difende dal dolore, dall'Amor dell'odiato Idallàno E quando mai potrò mirare il mio diletto Eroe, volgersi in mezzo alle sue forti squadre, Lucido, come raggio orìental, che splende fuor del rosato grembo di Nube matutina?
Dov'é il mio Bene?
Ahi Comala meschina!

ARIA
Se ò perduto il caro Sposo,
Infelice! che farò?
non aviò mai più riposo,
pel dolore io morirò

## Recitativo

Oh! che ascolto? che veggio?
Nò, non m'inganno; egli è Fingal, mio bene, ei vive, e torna pièn della sua fama; io sento la man delle battaglie!

ARIA
Ohimè! che vicenda improvisa, che tumulto d'affetti m'affoga il cuor Amor mio dolce, corri veloce, deh! fammi udire tua gentil Voce, che il cuor mi molce mio bel tesor?


[^0]:    ${ }^{1}$ 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.
    ${ }^{2}$ See Nicolaj Christian Abrahams, "Meddelelser af mit Liv", Copenhagen 1876, p. 76.
    3 "Raccolta Di Prose, E Poesie Di Vario Genere, Ad Uso De' Studiosi Della Lingua Toscana", Hamburg 1810.

