

Georg Gerson

(1790–1825)

Duetto d'Adriano

di Metastasio

G.53

Score
(Contemporized)

Edited by
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Duetto d'Adriano di Metastasio

Contemporized edition

Andante con moto

Georg Gerson (1790-1825)

Emirena

Farnaspe

Clavi-
cembalo

5

8

10

8

Se non ti mo - ro al - la - to, I - do-lo del cor mi - o,

p

The musical score is written for three parts: Emirena (soprano), Farnaspe (soprano), and Clavicembalo (piano). The key signature is B-flat major (three flats) and the time signature is 2/4. The tempo is 'Andante con moto'. The score is divided into five systems. The first system shows the beginning of the piece with piano accompaniment. The second system shows the vocal entries for Emirena and Farnaspe. The third system shows the piano accompaniment with a forte (f) dynamic. The fourth system shows the vocal entries for Emirena and Farnaspe with the lyrics 'Se non ti mo - ro al - la - to, I - do-lo del cor mi - o,'. The fifth system shows the piano accompaniment with a piano (p) dynamic.

16

Se_a me t'in-vo - la il fa - to,
col tuo bel no - me_a ma - to fra' lab-bri io mo - ri - rò.

22

I - do-lo del cor mi - o, col tuo bel no - me_a - ma - to fra' lab - bri io mo - ri -

27

rò, fra' lab - bri io mo - ri - rò Ad-di -
Ad - di - o, mia vi - ta

32

o lu-ce deg-li oc-chi mie - i Ad - di - o lu - ce deg-li oc - chi

Ad - di - o

decresc *p*

37

mie - - - i, Ad-di - o, Ad - di -

Ad-di - o, mia vi - ta, Ad - di -

f

42

o

o Quan - do fe-del mi

p *dolce*

46

sei, _____ quan - do fe - del mi sei, _____ che più bra-mar do -

50

Quan - do il mio ben per - dei, _____

vrò? che più _____ bra - mar _____ do - vrò?

54

quan - do il mio ben per - dei, _____ che più spe-rar po - trò? che più spe-rar po -

59

trò? quan - do il mio ben per - dei che più spe - rar po - trò?

Quan-do fe-del mi sei che più bra-mar - do - vrò? Un

64

Un bar - bar-o tor - men - to e -

te - ne-ro con - ten - to e - gua - le a quel ch'io

69

gua - le a quel ch'io sen-to e gua - le a quel ch'io sen-to Nu - mi, chi mai pro -

sen - to e gua - le a quel ch'io sen-to Nu - mi, — nu - mi, chi mai pro -

75

vò? _____ un bar - ba-ro tor - men - to, e - gua - le_a quel ch'io

vò? _____ un te - ne-ro con - ten - to e - gua - le_a quel ch'io sen - to

mf

80

sen - to, chi _ mai _____ pro - vò? un bar - ba - ro tor-men - to, e-gua-le_a quel ch'io sen -

nu - mi chi mai _____ pro - vò? un te - ne - ro con - ten -

p *cresc*

86

to e-gua-le_a quel ch'io sen - to nu - mi, chi mai _ pro - vò, un bar - ba - ro tor-men -

to e-gua-le_a quel ch'io sen - to nu - mi, chi mai _ pro - vò, un te - ne - ro con - ten -

pf *p*

92

to, nu - mi, chi mai pro - vò! _____ chi

8 to, nu - mi, chi mai pro - vò! _____ chi

f *p* *f*

97

mai _____ pro - vò! chi mai pro - vò! chi _____ mai pro - vò!

8 mai pro - - vò! chi mai pro - vò! chi mai pro - vò!

p

103

Ad-di - o.

8 Ad-di - o Ad-di - o.

cresc *f*

Critical notes

This score is the first modern edition of “Duetto d’Adriano di Metastasio”, G.53, a scena¹ for soprano and tenor and piano by the Danish composer Georg Gerson (1790-1825). The song is composed October 10, 1811. The composition is dated July 1, 1817.

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 pp. 22–25.
- 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. 87–93.

In his thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen”² Gerson states that the song was performed September 20 or 24 at the birth day of “Ida Brun”, referring to Ida de Bombelles, born Brun (1792–1857), daughter of Frederikke Brun (her birth day is September 20). Ida Brun was in high European esteem as a mimic and musical performer.

The text is from act 1, scene 13 of the libretto “Adriano in Siria” by the Italian poet Metastasio, synonym for Pietro Antonio Domenico Trapassi (1698–1782). The libretto was initially written for an opera composed by Antonio Caldara (1670–1736), performed 1732 in Vienna. Several operas were later composed to Metastasio’s libretto.

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, VII. bar 55–56.)

Performance indications within brackets and dashed ties and slurs have been added by the editor.

Literary text

FARNASPE

Se non ti moro allato,
Idolo del cor mio,
col tuo bel nome amato
fra’ labbri io morirò.
che più sperar potrò?

EMIRENA

Se a me t’invola il fato,
Idolo del cor mio,
col tuo bel nome amato
fra’ labbri io morirò.

FARNASPE

Addio, mia vita.

EMIRENA

Addio, luce degli occhi miei.

FARNASPE

Quando fedel mi sei,
che più bramar dovrò?

EMIRENA

Quando il mio ben perdei,
che più sperar potrò?

FARNASPE

Un tenero contento
eguale a quel ch’io sento,
Numi, chi mai provò!

EMIRENA

Un barbaro tormento,
Eguale a quel ch’io sento,
Numi, chi mai provò?

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 Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.