

Georg Gerson
(1790–1825)

Two Songs
from Lalla Rookh
by Thomas Moore

G.179, G.180

Score

Edited by
Christian Mondrup

Song from Lalla Rookh of Thomas Moore

Andantino

Georg Gerson (1790-1825)

Voice

1. Tell me not of joys a - bove, if that
2. Tell me not of Hou - ris' eyes; - far from

Piano

p

5

world can give no bliss, tru - er, hap - pier than the Love, which en - slaves our souls in
me the dan - gerous glow, if those looks that light the skies wound like some that burn be -

mf *p*

10

this.
low.

Who that feels what Love is here, all its

pp

15

false - hood - all its pain - would, for ev'n E - ly - sium's sphere, risk the fa - tal dream a -

rf *cresc* *mf*

20

gain? Who that midst a de - sert's heat sees the Wa-ters fade a -

26

way, would not ra - ther die than meet streams a - gain as false as they?

31

Tell me not of joys a - bove, if that world can give no bliss, tru - er,

37

hap-pier than the Love, which en - slaves our souls in this.

Song from Lalla Rookh, by Th^s Moore

Andante con moto

Georg Gerson (1790-1825)

Voice

Piano

dolce *p* *rf*

A Spi - rit there is, whose

4

fra - - grant sigh _____ is bur - ning now through earth and air; where

7

cheeks ____ are blush-ing, the Spi - rit is nigh, where lips ____ are mee-ting, the Spi - rit is there! where

cresc *mf*

11

cheeks are blush-ing, where lips are mee-ting, the Spi - rit is nigh, ____ the Spi - rit is there! the

p *mf*

15

Spi - rit is nigh, ___ the Spi - rit is there! His

rf

19

breath is the soul of flowers ___ like these, and his float - ing eyes — oh! ___ they re - sem - ble

23

blue wa - ter - li - lies, when ___ the breeze is ___ mak - ing the stream a-round them

cresc

26

trem-ble! when the breeze is mak-ing the stream a-round them

mf *p*

30 *Andante, più sostenuto*

trem-ble! Hail to thee, Hail to thee,

poco a poco rallentando *a Tempo* *p*

34 kind - ling pow - er! Spi - rit of Love, Spi - rit of

mf

39 Bliss! Thy ho - liest time is the moon - light hour, and there nev-er was moon - light so

poco più legato *p*

43 sweet as this, and there nev-er, no, nev-er was moon - light so sweet _____ as

mf *for* *p*

46

Andantino

this.

53

By the fair and brave, who blush - ing u - nite, like the sun and
first love - beat of the youth - ful heart, by the bliss to

59

wave, when they meet at night! By the tear that shows when pas - sion is
meet, and the pain to part! By all that thou hast to mor - tals

65

nigh, as the rain - drop flows from the heat of the sky! By the heav-en! We
giv - en which oh, could it last, this earth were

70 *Andantino sostenuto*

call thee hith-er, call thee hith-er, en - tranc - - ing pow - er!

74 *poco più lento*

Spi - rit of Love, Spi - rit of Bliss! Thy

78

ho - liest time is the moon - light hour, and there nev-er was moon - light so sweet as this, and there

82

nev-er, no, nev-er was moon-light so sweet _____ as this.

for p

Critical notes

This score is the first modern edition of 2 songs (G.179 and G.180) by the Danish composer “Georg Gerson” (1790-1825). The compositions are dated November 7 and 10, 1821, composed in London.

The source is:

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 songs are found on pp. 174–179.

The texts are by the Irish poet Thomas Moore (1779–1852) from his romance “Lalla-Rookh”, published in 1817.

English was not taught commonly in Danish schools in the early 19th century and it was highly unusual for Danish composers to write music to English texts. Gerson may have learned the language during his stay at the somehow progressive comprehensive school, “Det Schouboeske Institut” in Copenhagen. He almost certainly trained his English during his trade and business education in Hamburg 1807–1811. Back in Copenhagen Gerson became partner of Joseph Hambro (1780–1848) in his banking company. In 1821 he went to London on behalf of the Danish Government to negotiate a loan to the Danish state. His English songs were composed during his stays in London.¹

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.

A Spirit there is, G.180

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Solo v	5	♯ note in <i>MS</i> .
16	Pno r	3	No accidental ♯ on “d” in <i>MS</i> .

¹ Bo Bramsen & Kathleen Wain, *The Hambros*, London 1979, p. 172 ff.