

# Georg Gerson

1790-1825

## Two Songs from Lalla Rookh by Thomas Moore

G.179, G.180

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*

*rf*

*cresc*

*mf*

20

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

*p*

This system contains measures 20 through 25. The vocal line begins with a whole rest in measure 20, followed by a half note G4 in measure 21, and then a series of eighth and sixteenth notes in measures 22-25. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand, including a half note G3 in measure 21 and a half note F#3 in measure 25. A piano (*p*) dynamic marking is placed above the piano staff in measure 22.

26

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

*rf* *rf* *cresc* *mf* *p*

This system contains measures 26 through 30. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern in the right hand, with the left hand providing harmonic support through chords and moving lines. Dynamics include *rf* (riforma) in measures 26 and 27, *cresc* (crescendo) in measure 28, *mf* (mezzo-forte) in measure 29, and *p* (piano) in measure 30.

31

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

This system contains measures 31 through 36. The vocal line starts with a whole rest in measure 31, followed by a half note G4 in measure 32, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the eighth-note pattern in the right hand and a melodic line in the left hand. The system concludes with a double bar line in measure 36.

37

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

*mf* *p* *pp*

This system contains measures 37 through 42. The vocal line begins with a half note G4 in measure 37, followed by a half note F#4 in measure 38, and then a series of eighth and sixteenth notes. The piano accompaniment features the eighth-note pattern in the right hand and a melodic line in the left hand. Dynamics include *mf* (mezzo-forte) in measure 37, *p* (piano) in measure 38, and *pp* (pianissimo) in measure 41. The system concludes with a double bar line in measure 42.

# Song from Lalla Rookh, by Th<sup>s</sup> 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

*cresc*

10

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

*mf* *p* *mf*

14

Spi - rit is there! the Spi - rit is nigh, — the Spi - rit is there!

*rf*

18

His breath is the soul of flowers — like these, and his float - ing eyes — oh!

*rf*

22

— they re - sem - ble blue wa - ter - li - lies, when — the breeze is —

*rf*

25

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

*cresc* *mf* *p*

28

mak-ing the stream a-round them trem-ble!

*poco a poco rallentando*

This system contains measures 28 through 31. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "mak-ing the stream a-round them trem-ble!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a series of chords and moving lines. A dynamic marking of *poco a poco rallentando* is placed above the piano part in measure 30.

32

### Andante, più sostenuto

Hail to thee, Hail to thee, kind - - ling pow - er! Spi - rit of

*a Tempo*

*p* *mf*

This system contains measures 32 through 36. The tempo and style change to "Andante, più sostenuto". The vocal line continues with the lyrics "Hail to thee, Hail to thee, kind - - ling pow - er! Spi - rit of". The piano accompaniment features a series of chords. A dynamic marking of *p* (piano) is in measure 32, and *mf* (mezzo-forte) is in measure 35. The instruction *a Tempo* is written above the piano part in measure 33.

37

Love, Spi - rit of Bliss! Thy ho - liest time is the

*poco più legato*

*p*

This system contains measures 37 through 40. The vocal line continues with the lyrics "Love, Spi - rit of Bliss! Thy ho - liest time is the". The piano accompaniment features a series of chords. A dynamic marking of *p* (piano) is in measure 39. The instruction *poco più legato* is written above the piano part in measure 38.

41

moon - light hour, and there nev-er was moon - light so sweet as this, and there

*mf*

This system contains measures 41 through 44. The vocal line continues with the lyrics "moon - light hour, and there nev-er was moon - light so sweet as this, and there". The piano accompaniment features a series of chords. A dynamic marking of *mf* (mezzo-forte) is in measure 43.

Andantino

44

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

*for* *p* *p*

49

By the fair and brave, who  
first love - beat of the

*tr*

56

blush-ing u - nite, like the sun and wave, when they meet at night! By the tear that shows when  
youth - ful heart, by the bliss to meet, and the pain to part! By all that thou hast to

*rf*

64

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

1<sup>a</sup> 2<sup>a</sup>

70

# Andantine sostenuto

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

*p*

This system contains measures 70 through 73. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are 'call thee hith-er, call thee hith-er, en - tranc - - ing pow - er!'. The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the left hand and a melodic line in the right hand. A piano dynamic marking (*p*) is present at the beginning of the piano part.

74

## poco più lento

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

*mf* *p*

This system contains measures 74 through 77. The tempo instruction 'poco più lento' is written above the vocal line. The lyrics are 'Spi - rit of Love, Spi - rit of Bliss! Thy'. The piano accompaniment continues with chords and a melodic line. Dynamic markings *mf* and *p* are present.

78

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

*mf*

This system contains measures 78 through 81. The lyrics are 'ho - liest time is the moon - light hour, and there nev-er was moon-light so sweet as this, and there'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. A dynamic marking *mf* is present.

82

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

*for* *p*

This system contains measures 82 through 85. The lyrics are 'nev-er, no, nev-er was moon-light so sweet \_\_\_\_\_ as this.'. The piano accompaniment continues with chords and a melodic line. Dynamic markings *for* and *p* are present.



## 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 source is a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The songs are found on pp. 174–179 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”. The compositions are dated November 7 and 10, 1821, composed in London.

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 stay in London. See Bo Bramsen & Kathleen Wain, *The Hambros*, London 1979, p. 172 ff.

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. 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	$\frac{1}{32}$ -note in the ms.
16	Pno r	3	Accidental $\flat$ on “d” missing in the ms.