

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 -

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

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

21

float - ing eyes — oh! — they re - sem - ble blue wa - ter - li - lies,

24

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

cresc

mf

27

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

p

poco a poco rallentando

31

Andante, più sostenuto

Hail to thee, Hail to thee, kind - ling pow - er!

a Tempo

p

36

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

poco più legato

mf

p

41

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

mf

Andantino

44

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

for *p* *p*

50

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^a 2^a

70 Andantine 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

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

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

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 ♮ on “d” missing in the ms.