Georg Gerson

1790-1825

Two Songs from Lalla Rookh by Thomas Moore

G.179, G.180

Edited by
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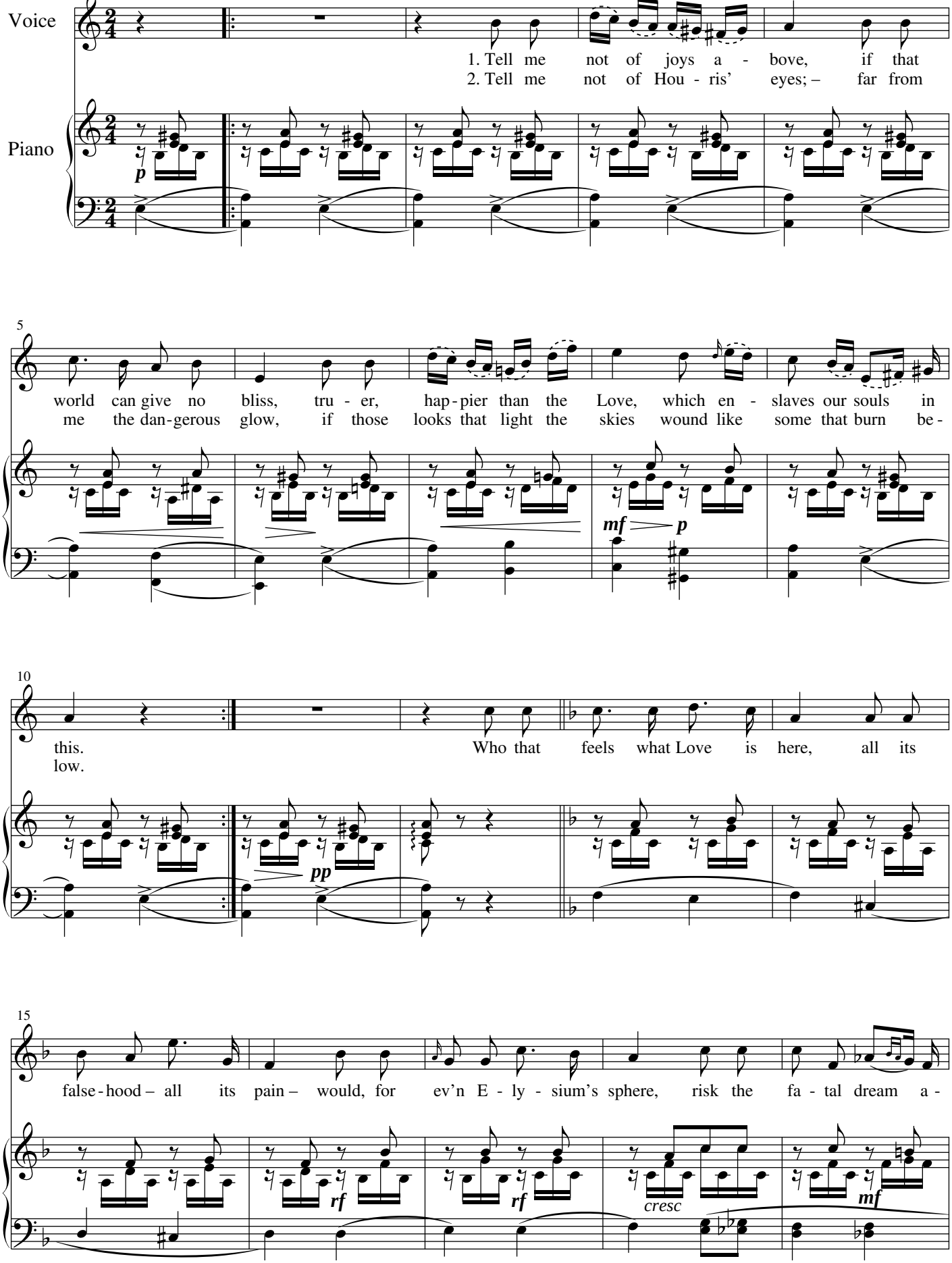
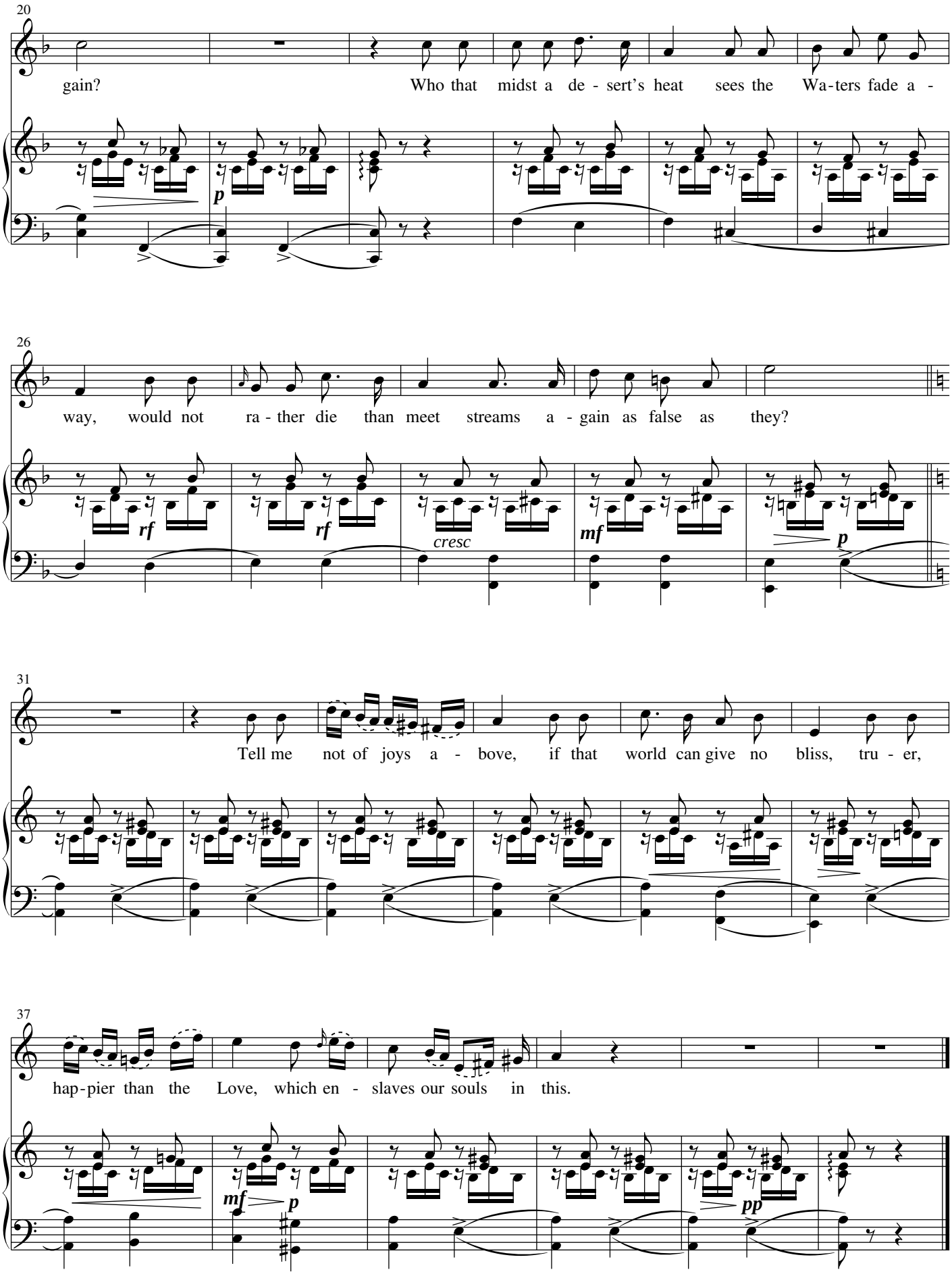
Song from Lalla Rookh of Thomas Moore

Andantino

Georg Gerson (1790-1825)




20
gain?
Who that midst a de - sert's heat sees the Wa-ters fade a -
p
26
way, would not ra - ther die than meet streams a - gain as false as they?
rf
rf
cresc
mf
p
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.
mf
p
pp

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

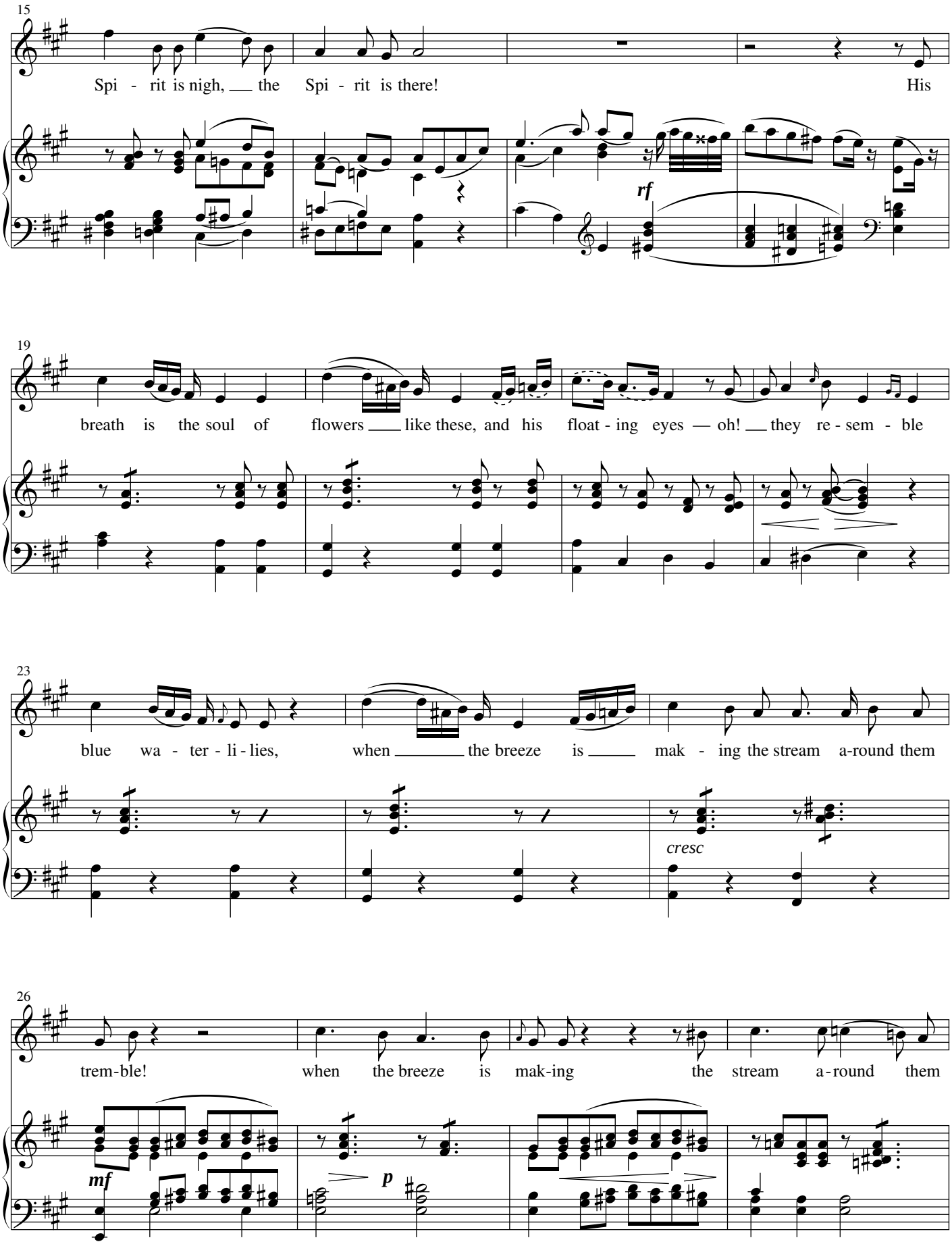
mf

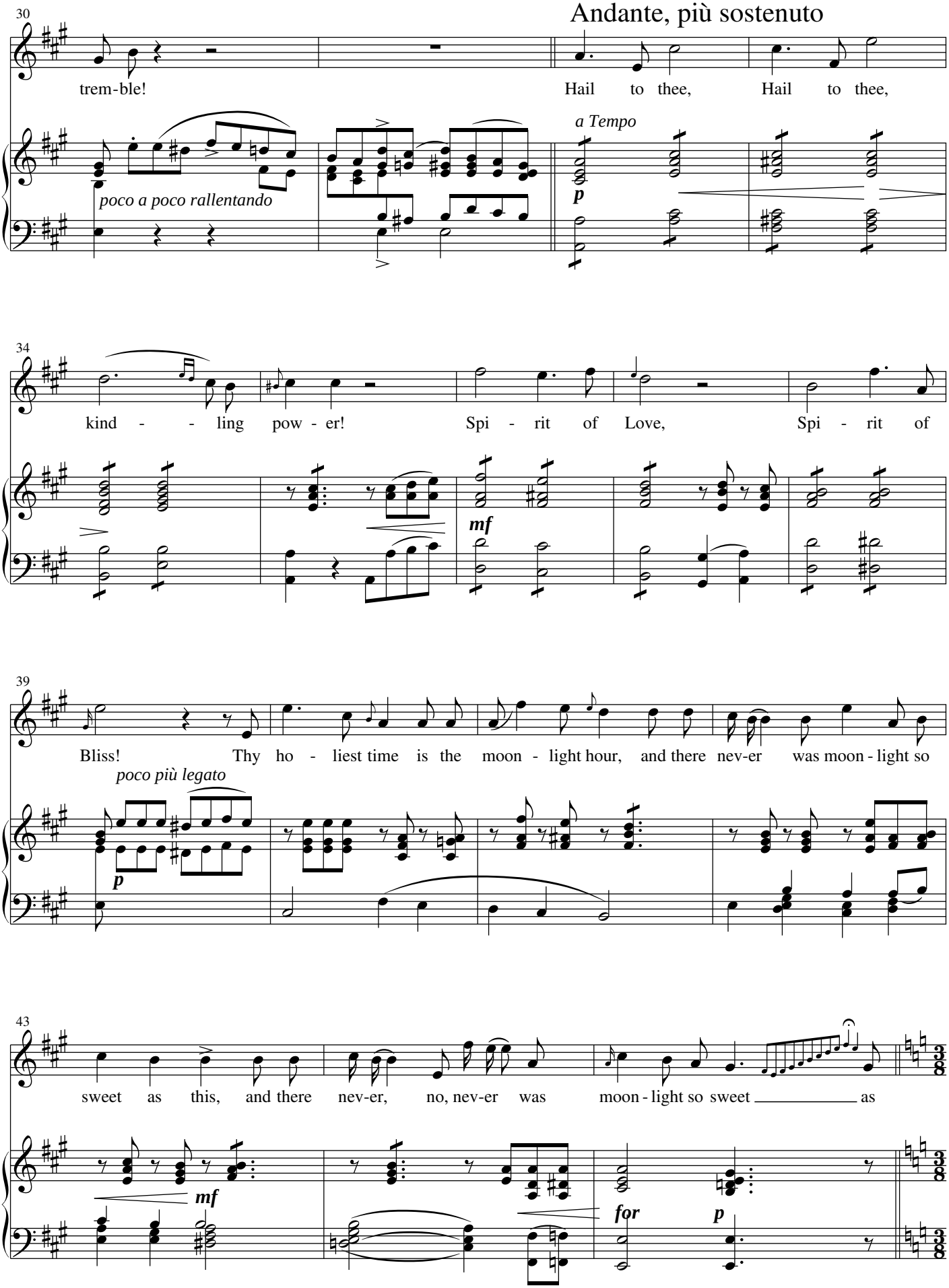
11

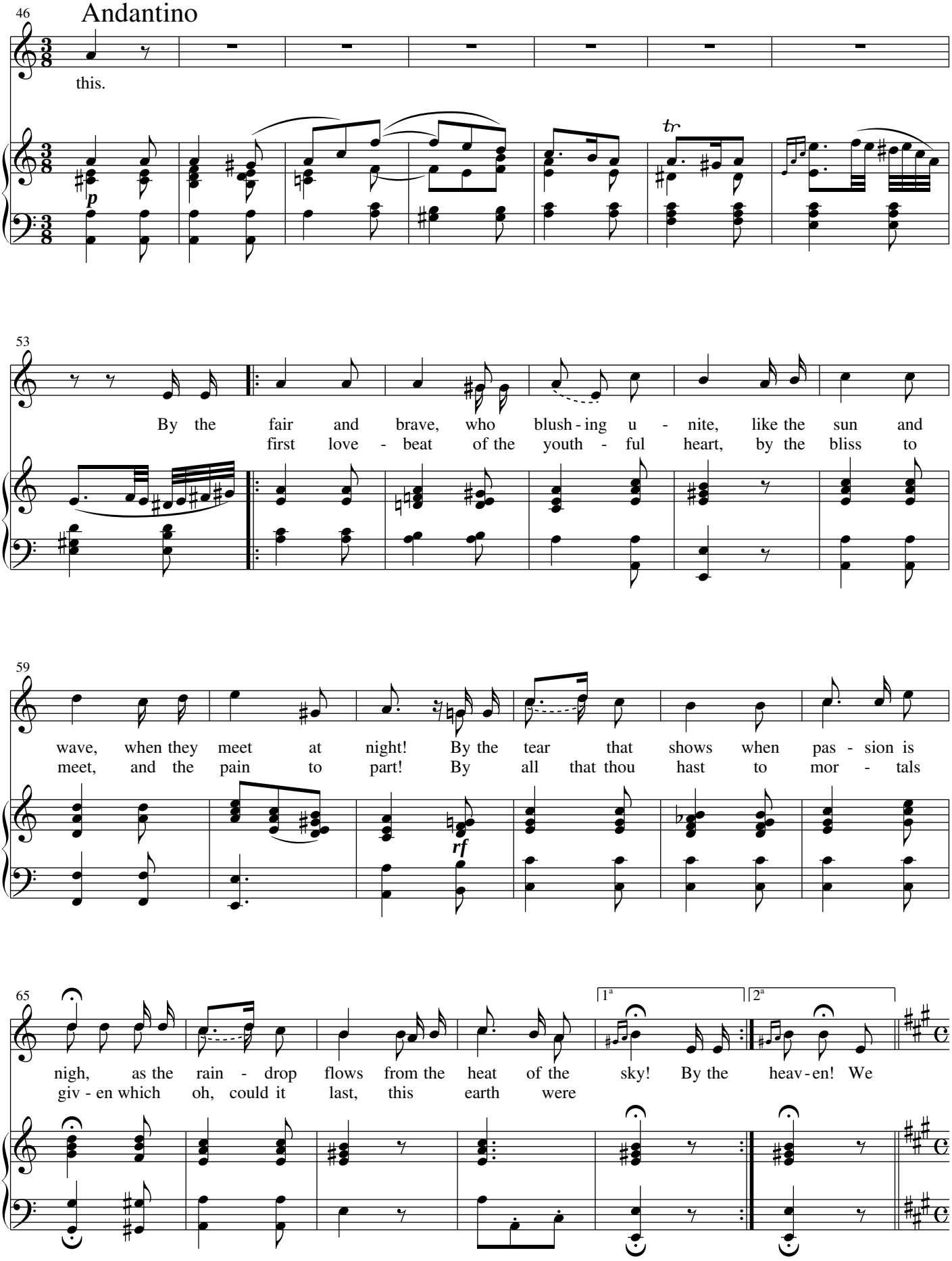
cheeks are blush-ing, where lips are mee-ting, the Spi - rit is nigh, ___ the Spi - rit is there! the

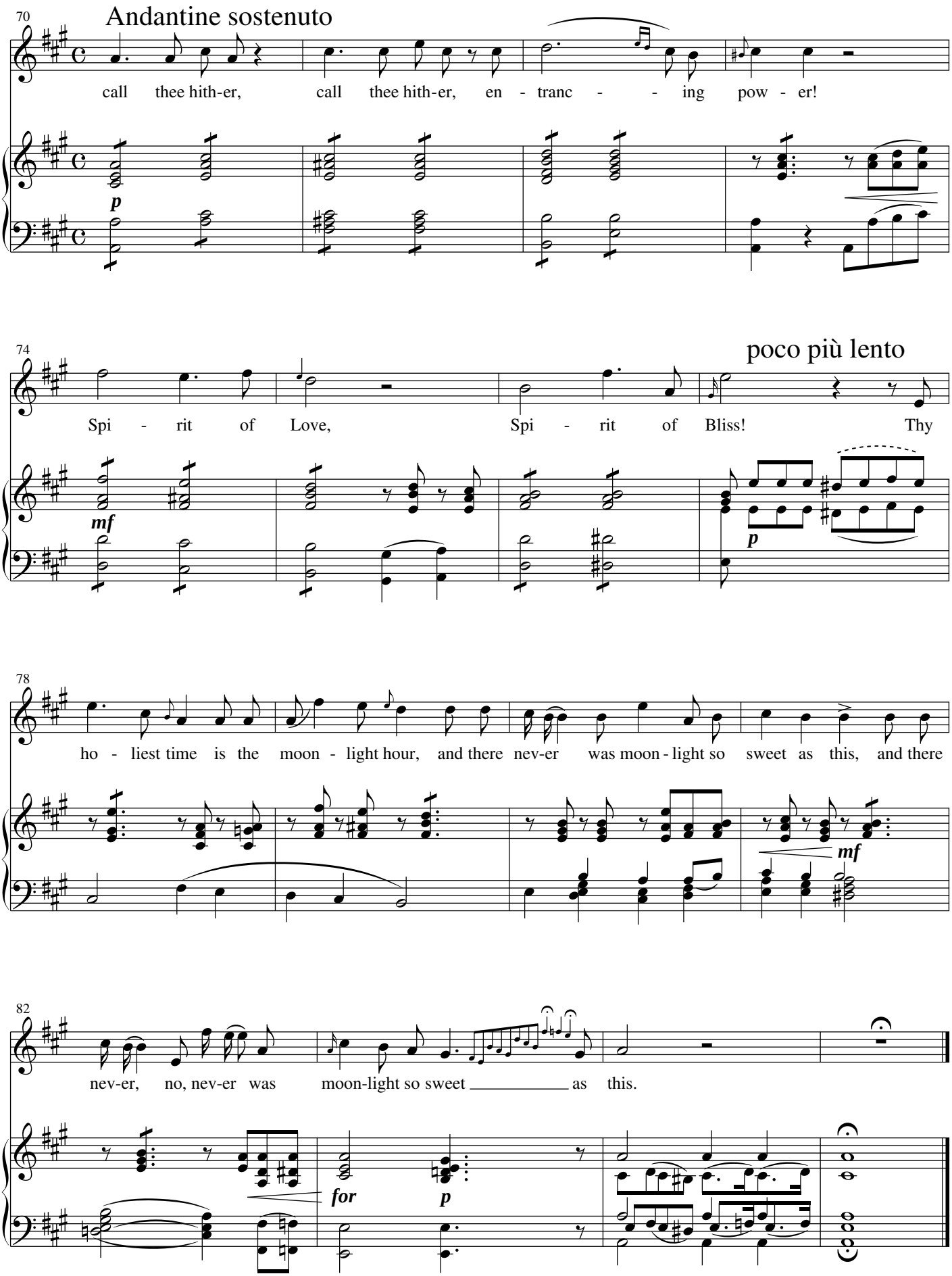
p

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.
p
tr
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
rf
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
1ª
2ª


70
Andantine sostenuto
call thee hith-er, call thee hith-er, en - tranc - - ing pow - er!
p
74
poco più lento
Spi - rit of Love, Spi - rit of Bliss! Thy
mf
p
78
ho - liest time is the moon - light hour, and there nev-er was moon - light so sweet as this, and there
mf
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 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. In the contemporized scores the beaming of vocal staffs 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

Bar No.	*Part*	*Note No.*	*Comment*
4	Solo v	5	$\frac{1}{32}$-note in the ms.
16	Pno r	3	Accidental ♮ on “d” missing in the ms.