

# 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

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 would like some that burn be -

Piano

10

this.  
low.

Who that feels what Love is here, all its

Piano

15

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

Piano

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<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 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

Musical score for measures 15-18. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "Spi - rit is nigh, — the Spi - rit is there! His". The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, and block chords and moving lines in the left hand. A dynamic marking of *rf* (rassente forte) appears in measure 17.

19

Musical score for measures 19-22. The vocal line continues with the lyrics: "breath is the soul of flowers — like these, and his float - ing eyes — oh! — they re - sem - ble". The piano accompaniment continues with similar textures, including beamed sixteenth notes in the right hand and block chords in the left hand.

23

Musical score for measures 23-25. The vocal line has the lyrics: "blue wa - ter - li - lies, when — the breeze is — mak - ing the stream a-round them". The piano accompaniment features a *cresc* (crescendo) marking in measure 25, indicated by a hairpin symbol.

26

Musical score for measures 26-29. The vocal line has the lyrics: "trem-ble! when the breeze is mak-ing the stream a-round them". The piano accompaniment features a *mf* (mezzo-forte) marking in measure 26 and a *p* (piano) marking in measure 27, indicated by hairpin symbols.

Andante, più sostenuto

30

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*

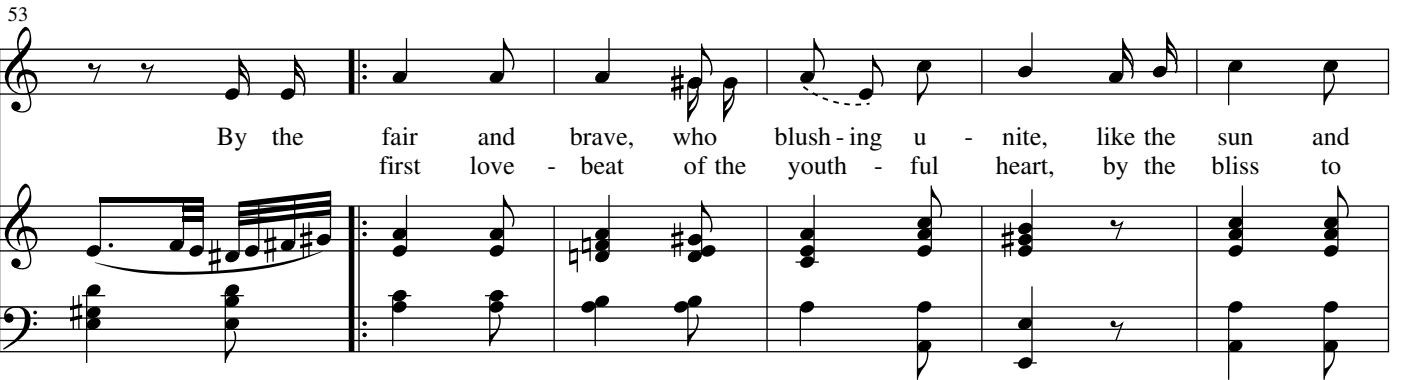
46 Andantino

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

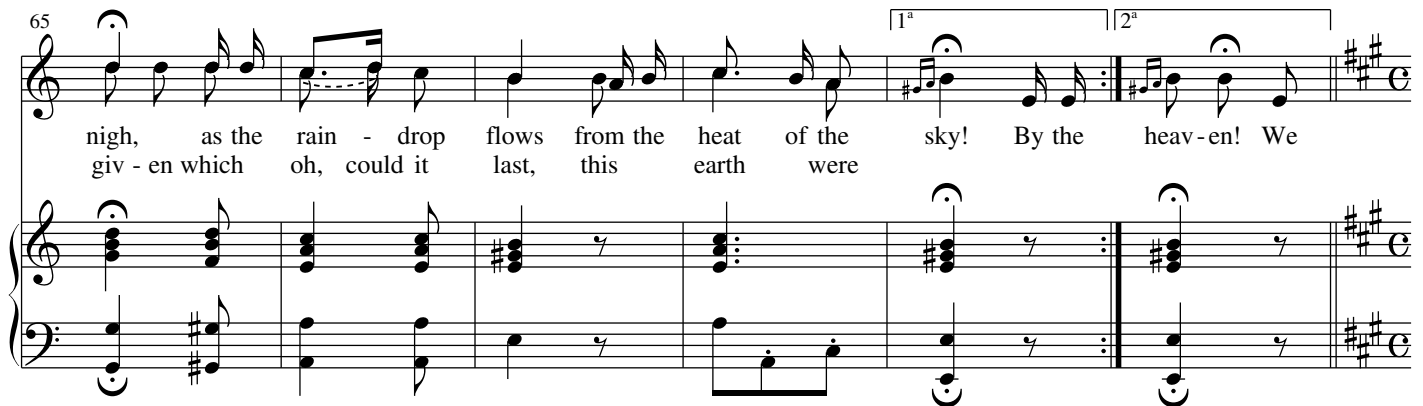
wave, when they meet at night! By the tear that shows when pas - sion is  
meet, and the pain to part! By all that thou hast to mor - tals



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

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



70 Andantine sostenuto

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

The musical score for measures 70-73 is in G major (three sharps) and common time (C). The tempo is 'Andantine sostenuto'. The vocal line features a melodic phrase with a long note on 'en' and a trill on 'ing'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include piano (p) and mezzo-forte (mf).

74 poco più lento

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

The musical score for measures 74-77 is in G major and common time. The tempo is 'poco più lento'. The vocal line continues the melody with a trill on 'Bliss!'. The piano accompaniment features more complex chords and a trill in the right hand. Dynamics include mezzo-forte (mf) and piano (p).

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

The musical score for measures 78-81 is in G major and common time. The vocal line continues the melody with a trill on 'sweet'. The piano accompaniment features a trill in the right hand. Dynamics include mezzo-forte (mf).

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

The musical score for measures 82-85 is in G major and common time. The vocal line continues the melody with a trill on 'sweet'. The piano accompaniment features a trill in the right hand. Dynamics include mezzo-forte (mf) and piano (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 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	$\frac{1}{32}$ -note in the ms.
16	Pno r	3	Accidental ♭ on “d” missing in the ms.