

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)

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 -

mf *p*

10

this. Who that feels what Love is here, all its
low.

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 quarter notes in measures 22-25. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. A dynamic marking of *p* is present in measure 21.

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 quarter notes. The piano accompaniment maintains the rhythmic pattern, with dynamic markings of *rf* in measures 26-27, *cresc* in measure 28, *mf* in measure 29, and *p* 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 quarter notes in measures 33-36. The piano accompaniment continues with the same rhythmic pattern.

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 continues with eighth and quarter notes. The piano accompaniment features dynamic markings of *mf* in measure 37, *p* in measure 38, and *pp* in measure 41.

Song from Lalla Rookh, by Th^s Moore

Andante con moto

Georg Gerson (1790-1825)

Voice

A Spi - rit there is, whose

Piano

dolce
p
rf

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

cresc

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*

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.

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

1^a 2^a

70 **Andantine sostenuto**

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

p

Detailed description: 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. 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 begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and a long melodic line in the vocal part.

74 **poco più lento**

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

mf *p*

Detailed description: This system contains measures 74 through 77. The tempo marking is "poco più lento". The vocal line continues with the lyrics "Spi - rit of Love, Spi - rit of Bliss! Thy". The piano accompaniment features a mezzo-forte (*mf*) dynamic in the first part and a piano (*p*) dynamic in the second part. The music includes chords and melodic lines in both hands.

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

mf

Detailed description: This system contains measures 78 through 81. The vocal line continues with the lyrics "ho - liest time is the moon - light hour, and there nev-er was moon - light so sweet as this, and there". The piano accompaniment is marked mezzo-forte (*mf*). The music features a mix of eighth and sixteenth notes, with some rests and a long melodic line in the vocal part.

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

for *p*

Detailed description: This system contains measures 82 through 85. The vocal line continues with the lyrics "nev-er, no, nev-er was moon-light so sweet _____ as this.". The piano accompaniment features a piano (*p*) dynamic and includes a section marked "for". The music includes chords and melodic lines in both hands.

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.