

Georg Gerson

(1790–1825)

Song

of Thomas Moore

G.187

Score

Edited by
Christian Mondrup

Song of Thomas Moore

Allegretto

Georg Gerson (1790-1825)

Voice

Piano

mf *p*

1. The time I've lost in woo - ing, in
2. Her smile when Beau - ty grant - ed, I
2. And are these fol - lies go - ing? and

5

watch - ing and pur - su - ing the light that lies in Wo - man's eyes, has
hung with gaze en - chant - ed, like him, the Sprite whom maids by night oft
is my proud heart grow - ing too cold or wise for bril - liant eyes a -

9

been my heart's un - do - ing. Though
meet in glen that's haunt - ed. Like
gain to set it glow - ing? No -

13

Wis - dom oft has sought me, I scorn'd the lore she brought me, my
him, too, Beau - ty won me, but while her eyes were on me, if
vain, a - las! th'en - dea - vour from bonds so sweet to sev - er; poor

mf

17

on - ly books were Wo - man's looks, and Fol - ly's all they've taught me, and
 once their ray was turn'd a - way, oh! winds could not un - run me, oh!
 Wis - dom's chance a - gainst a glance is now as weak as ev - er, is

cresc
f
p

21

Fol - ly's all they've taught me.
 winds could not un - run me.
 now as weak as ev - er.

Critical notes

This score is the first modern edition of the song "Song of Thomas Moore" (G.187) by the Danish composer "Georg Gerson" (1790–1825). The composition is dated April 27, 1822, composed in London.

The source is:

MS "Partiturer No. 5", "George Gersons samling: mu 7105.0963 C II, 6b", a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 196.

The text is a poem, "The Time I've Lost In Wooing" by the Irish poet Thomas Moore (1779–1852) from his "A Selection of Irish Melodies", volume 6 published 1815.

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 stays in London.¹

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 within brackets and dashed ties and slurs have been added by the editor.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
10	Solo v	1	Accidental ♯ on E ₄ missing in <i>MS</i> .
18	Pno I	2	No dot on the ♪ notes in <i>MS</i> .
22	Pno I	2	No 7 rest after the note

¹ See Bo Bramsen & Kathleen Wain, *The Hambros*, London 1979, p. 172 ff.