

Georg Gerson

(1790–1825)

Song

of Thomas Moore
[Then, Fare Thee Well]

G.189

Score

Edited by
Christian Mondrup

Song of Thomas Moore

Larghetto con moto

Georg Gerson (1790-1825)

Voice

Piano

mf *rf* *p* *Fine* *p*

1. Then fare thee well! my

5

own dear love, this world has now for us no great - er grief, no pain a - bove the

mf *p*

10

pain of part - ing thus, dear love! the pain of part - ing thus!

rf *mf* *rf*

[d.c. al Fine]

2. Had we but known, since first we met,
Some few short hours of bliss,
We might, in numbering them, forget
The deep, deep pain of this, dear love!
The deep, deep pain of this.

3. But, no, alas! we've never seen
One glimpse of pleasure's ray,
But still there came some cloud between,
And chased it all away, dear love!
And chased it all away!

4. Yet, e'en could those sad moments last,
Far dearer to my heart
Were hours of grief, together past,
Than years of mirth apart, dear love!
Than years of mirth apart.

5. Farewell! our hope was born in fears,
And nursed 'mid vain regrets!
Like winter suns, it rose in tears,
Like them in tears it sets, dear love!
Like them in tears it sets!

Critical notes

This score is the first modern edition of the song "Song of Thomas Moore" (G.189) by the Danish composer "Georg Gerson" (1790–1825). The composition is dated May 5, 1822, composed in London.

The sources are

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. 198.

The text is a poem, "Then, fare thee well" by the Irish poet Thomas (1779–1852) from his "National Airs", volume 2 published 1820.

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>
3	Pno r	1	Dot on the upper voice ♪ note G ₄ in <i>MS</i> .
13	Solo v	1	No rests after the note in <i>MS</i> .

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