



# NO LONGER MOURN FOR ME

MADRIGAL FOR MIXED VOICES - A CAPPELLA

William Shakespeare - Sonnet 71

SET TO MUSIC BY

Arthur Somervell

(n.d.)

VOCAL SCORE



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#### COVER IMAGE

“Love’s Melancholy” by Constant Mayer, 1866



# ENGLISH HERITAGE

## MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Editor

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### Source Information

*Full Score Manuscript*

*Vocal Score*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library MS 4726

n.a.

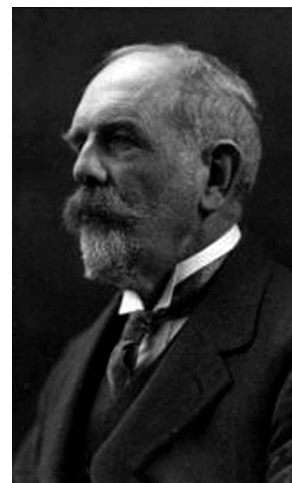
David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

**Sir Arthur Somervell** (5 June 1863 – 2 May 1937) was an English composer and art song writer. After Hubert Parry, he was one of the most successful and influential writers of art song in the English music renaissance of the 1890s–1900s. One of his best-known works is his English-language adaptation of a Handel aria, "Silent Worship".



He was born in Windermere, Westmorland, the son of shoe-manufacturer (founder of K Shoes, earlier Somervell Brothers) Robert Miller Somervell JP of "Hazelthwaite" at Winderemere (1821-1899). The Somervell (originally Somerville) family came from Scotland, settling in London in the 1700s. Arthur Somervell's brother, shoe-manufacturer Colin Somervell was later High Sheriff of Westmorland in 1916, as was Colin's son, Maj. Arnold Colin Somervell, O.B.E. in 1936, and, later, other members of the Somervell family.

Somervell was initially educated at Uppingham School and King's College, Cambridge, where he studied composition under Sir Charles Villiers Stanford. From 1883 to 1885 he studied at the High School for Music, Berlin, and from 1885 to 1887 at the Royal College of Music in London, under Parry. He studied composition with Friedrich Kiel. He became a professor at the Royal College of Music in 1894, and conducted his own works at the Leeds and Birmingham Festivals, 1895-97.

His style was conservative, and shows the influence of Mendelssohn and Brahms. He achieved success in his own day as a composer of choral works such as *The Forsaken Mermaid* (1895), *Intimations of Immortality* (which he conducted at Leeds Festival in 1907), and *The Passion of Christ* (1914). His Violin Concerto of 1930 was dedicated to the violinist Adila Fachiri.

Today he is chiefly remembered for his song cycles such as *Maud* (after Tennyson, 1898) and the first known setting (1904) of A. E. Housman's *A Shropshire Lad*. His popular Handel adaptation "Silent Worship" was featured in the 1996 film *Emma*.

Somervell was also influential in the field of music education. He worked for twenty-eight years as one of His Majesty's Inspectors of Schools (HMI), with special responsibility for the teaching of music. He was appointed Inspector of Music at the Board of Education and Scottish Education Department in 1901 (succeeding John Stainer), and in June the following year received the degree Doctor of Music from the University of Cambridge.

[https://en.wikipedia.org/wiki/Arthur\\_Somervell](https://en.wikipedia.org/wiki/Arthur_Somervell)

Sonnet 71:

NO LONGER MOURN FOR ME WHEN I AM DEAD

BY

William Shakespeare

No longer mourn for me when I am dead  
Than you shall hear the surly sullen bell  
Give warning to the world that I am fled  
From this vile world with vilest worms to dwell;  
Nay, if you read this line, remember not  
The hand that writ it; for I love you so,  
That I in your sweet thoughts would be forgot,  
If thinking on me then should make you woe.  
O, if (I say) you look upon this verse,  
When I (perhaps) compounded am with clay,  
Do not so much as my poor name rehearse,  
But let your love even with my life decay,  
Lest the wise world should look into your moan,  
And mock you with me after I am gone.

# No Longer Mourn For Me When I Am Dead

William Shakespeare  
Sonnet 71

Arthur Somervell

Soprano *p* *f*  
No long-er mourn for me when I am dead Than

Alto *p* *f*  
No long - er mourn\_\_ for me when I am dead Than you shall hear the

Tenor *p* *f*  
No long - er mourn for me when I am dead Than

Bass *p* *f*  
No long - er mourn\_\_ for me when I am dead Than you shall

*For Rehearsal Only*

6  
S you shall hear the sur - ly sul - len bell, Give warn - ing to the

A sur - ly sul - len bell, Give warn - ing to the

T you shall hear the sur - ly sul - len\_\_ bell, Give warn - ing to the\_\_

B hear the sur - ley sul - len\_\_ bell, Give warn - ing to the

6

10

S world that I am fled, From this vile earth with vil - est

A world that I am fled, from this vile earth with vil - est

T world that I am fled, From this vile earth with vil - est

B world that I am fled, From this vile earth with vil - est

14

S worms to dwell; Nay, if you read this line, re - mem - ber not the

A worms to dwell; Nay, if you read this line, re - mem - ber

T worms to dwell; Nay, if you read this line, re - mem - ber not the

B worms to dwell; Nay, if you read this line, re - mem - ber not the

18

S hand that writ it; for I love you so, that I in

A not the hand that writ it; for I love you so, that I in

T hand that writ it; for I love you so, that I in

B hand that writ it; for I love you so, that I in

*pp*

22

S your sweet thoughts would be for - got, If think - ing on me then should make you

A your sweet thoughts would be for - got, If think - ing on me then should make you

T your sweet thoughts would be for - got, If think - ing on me then should make you

B your sweet thoughts would be for - got, If think - ing on me then should make you

26

S *f* woe. O, if, (I say), you look up - on this verse,

A *f* woe. O, if, (I say), you look up - on this verse, When *f*

T *f* woe. O, if, (I say), you look up - on this verse,

B *f* woe. O, if, (I say), you look up - on this verse,

30

S *f* When I (per-haps) com - pound - ed am with clay, Do not so

A *f* I (per-haps) com - pound - ed am with clay, Do not so

T *f* When I (per - haps) com - pound - ed am with clay, Do not so much as

B *f* When I (per - haps) com - pound - ed am with clay, Do - not so

30



34

S  
much as my poor name re - hearse, But let your love ev'n with my

A  
much as my poor name re - hearse, But let your love e'en with my

T  
8  
my poor name re - hearse, But let your love e'en with my

B  
much as my poor name re - hearse, But let your love e'en with my

38

S  
life de - cay, Lest the wise world should look in -

A  
life de-cay, Lest the wise world should look in -

T  
8  
life de - cay, Lest the wise world should look in -

B  
life de - cay, Lest the wise world should look in -

42 *p*

S to your moan, ——— And mock you with me, af - ter I am gone.

A to your moan, ——— And mock you with me af - ter I am gone.

T to your moan, ——— And mock you with me af - ter I am gone.

B to your moan, ——— And mock you with me af - ter I am gone.

42

46 *ff* *f*

S O, if, (I say), you look up - on this verse, When

A O, if, (I say), you look up - on this verse, When I (per-haps) com -

T O, if, (I say), you look up - on this verse, When I (per-

B O, if, (I say), you look up - on this verse, When

46

50

S I (per-haps) com - pound - ed am wioth clay, Do not so much as my poor

A pound - ed am with clay, Do not so much as my poor

T haps) com - pound - ed am with clay, Do not so much as my poor

B I (per - haps) com - pound - ed am with clay, Do not so much as my poor

50

54

S name re - hearse, But let your love e'en with my life de -

A name re - hearse, But let your love e'en with my life de - cay, Lest *f*

T name re - hearse, But let your love e'en with my life de -

B name re - hearse, But let your love e'en with my life de -

54

58 *f*

S cay, Lest the wise world should look \_\_\_\_\_ in - to your moan, \_\_\_\_\_

A \_\_\_\_\_ the wise world \_\_\_\_\_ should look \_\_\_\_\_ in - to your moan, \_\_\_\_\_

T 8 cay, Lest the wise world \_\_\_\_\_ should look \_\_\_\_\_ in - to your moan, \_\_\_\_\_

B cay, Lest the wise world should look in - to your moan, \_\_\_\_\_

62 *rall. poco a poco* ----- *pp* < >

S \_\_\_\_\_ And mock you with me af - ter I am gone.

A *rall. poco a poco* ----- *pp* < >

\_\_\_\_\_ And mock you with me af - ter I am gone.

T 8 *rall. poco a poco* ----- *pp* < >

\_\_\_\_\_ And mock you with me af - ter I am gone.

B *rall. poco a poco* ----- *pp* < >

\_\_\_\_\_ And mock you with me af - ter I am gone.

62 *rall. poco a poco* -----





# ENGLISH HERITAGE

MUSIC SERIES

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PUBLISHING

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