



NOURMAHAL'S SONG

Scena for Contralto & Piano or Orchestra

Text from Poem "Lalla Rookh" by Thomas Moore

Music By

Samuel Coleridge-Taylor

Orchestrated from the Original Unpublished Piano Manuscript

by

L. Kirkby Lunn Pearson

FULL SCORE

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COVER IMAGE

“The Dream of Nourmahal” by John Wood, 1836



ENGLISH HERITAGE

MUSIC SERIES

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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.

Matthew W. Mehaffey

Editor

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SOURCE INFORMATION

Full Score (Original)

Royal College of Music Library, London (GB-Lcm): MS 4938c

Full Score (Online Scan)

<https://archive.org/details/RCM-MS-4938/04.%20MS%204938c/>

Vocal Score (Online Scan)

<https://archive.org/details/RCM-MS-4938/02.%20MS%204938a/>

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico Pro Version 4.3.11.1117 *Audio Software:* Garritan Personal Orchestra 5

Graphic Software: Affinity Photo

Document Software: Affinity Publisher 1.10.5.1342

Music Notation Reference: [Behind Bars](#) by Elaine Gould, Faber Music © 2011

NOURMAHAL'S SONG

Thomas Moore

Music by Samuel Coleridge-Taylor
Orchestration by L. Kirkby Lunn Pearson

Allegro agitato

The score is arranged in systems for various instruments and a vocal line. The instruments include Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in Bb 1 & 2, Tenor Trombone 1 & 2, Timpani, Contralto, Harp, Violin I & II, Viola, Violoncello (two staves), and Double Bass. The vocal line is for Contralto, with lyrics: "Fly to the de - sert, Fly with me. Our Ar - ab tents are". The score includes dynamic markings such as *sf*, *ff*, *mf*, *mp*, *f*, *p*, *div.*, *poco cresc.*, *pizz.*, and *arco*. The tempo is marked *Allegro agitato*. The score is divided into five measures, numbered 1 through 5 at the bottom.

1

2

3

4

5

“Nourmahal’s Song”

rall. A Poco più tranquillo.

Fl. 1 *mf dim. mp mf*

Fl. 2 *mf dim. mp mf*

Ob. 1 *sf mp mf p*

Ob. 2 *sf*

Cl. in A 1 *ff dim. mf mp mp*

Cl. in A 2 *f mp*

Bsn 1 *f mf dim. mp mf p*

Bsn 2 *f mf dim. mp mf mp*

Hn in F 1 *f mp p p mf p*

Hn in F 2 *f p mf p*

Tpt in Bb 1 *mp mp dim.*

Tpt in Bb 2 *mp*

T. Tbn 1 *mp*

T. Tbn 2 *mp*

Timp. *mp mp mf p*

Ca.
rude for thee; But oh! the choice, what heart can doubt of tents with love, and thrones_ with - out? Our rocks are rough, but

Harp *mp*

Vln I *fff dim. mf mp pp mf p poco cresc.*

Vln II *fff dim. mf mp ppp poco mf poco p poco cresc. unis.*

Vla. *fff dim. mf mp pp poco mf poco p poco cresc.*

Vc. *fff dim. mf mp pp mf mf mp mf*

Vc. *mf dim. mp ppp arco mf mp mf*

D. B. *ff mf dim. mp mf mp p*

6 7 8 9 10 11 12

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. in A 1, Cl. in A 2, Bsn 1, Bsn 2, Hn in F 1, Hn in F 2, Tpt in Bb 1, Tpt in Bb 2, T. Tbn 1, T. Tbn 2, Timp., Ca., Hp, Vln I, Vln II, Vla, Vc., Vc., and D. B. The score is divided into measures 13 through 18. The vocal line (Ca.) includes the lyrics: "smil - ing there th'A - cia waves her yel - low hair. Lone - ly and sweet nor lov'd the less for". The score includes various musical notations such as dynamics (mp, mf, p, f, cresc., dim.), articulation (tr, accents), and performance instructions (div., unis., soli., V). The key signature is one sharp (F#) and the time signature is 4/4.

poco rall.....

B Allargando. (Appassionato)

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. in A 1
Cl. in A 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Tpt in Bb 1
Tpt in Bb 2
T. Tbn 1
T. Tbn 2
Timp.
Ca.
Hp
Vln I
Vln II
Vla
Vc.
Vc.
D. B.

flow'r - ing in a wil - der - ness. Then come, then come, thy Ar - ab

19 20 21 22 23 24 25 26

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in A 1
Cl. in A 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Tpt in Bb 1
Tpt in Bb 2
T. Tbn 1
T. Tbn 2
Timp.
Ca.
Hp
Vln I
Vln II
Vla
Vc.
Vc.
D. B.

maid will be the lov'd and lone A - ca - - - cia tree, The an - - te - lope, whose feet shall

27 28 29 30 31 32 33 34

“Nourmahal’s Song”

C *rall.*.....

Fl. 1 *mp* *p* *f* *mp*

Fl. 2 *mp* *p* *mf* *mp*

Ob. 1 *mf* *mp* *mf* *mp* *p* *mp* *p*

Ob. 2 *mf* *mp* *mf* *mp* *p* *mp* *p*

Cl. in A 1 *mf* *mp* *p* *mp* *p*

Cl. in A 2 *mf* *mp* *p* *mp* *p*

Bsn 1 *mf* *mp* *p* *mp* *p*

Bsn 2 *mf* *mp* *p* *mp* *p*

Hn in F 1 *poco cresc.* *mf* *mp* *mp* *mf*

Hn in F 2 *poco cresc.* *mf* *mp* *mp* *mf*

Tpt in Bb 1

Tpt in Bb 2

T. Tbn 1

T. Tbn 2

Timp. *cresc.* *mp dim.* *p*

Ca. *mp* *p*

Hp *p* *mp* *poco cresc.* *mf* *pp* *colla battuta*

Vln I *poco cresc.* *cresc.* *f* *mf* *mp* *div.*

Vln II *poco cresc.* *cresc.* *f* *mf* *mp* *p*

Vla. *poco cresc.* *div.* *cresc.* *f* *mf* *mp* *p*

Vc. *poco cresc.* *cresc.* *f* *mf* *mp*

Vc. *poco cresc.* *cresc.* *f* *mf* *mp* *pizz.*

D. B. *poco cresc.* *cresc.* *f* *mf* *mp* *p*

35 36 37 38 39 40 41 42

bliss, shall bless with their light sound thy lone - li - ness, Thy lone - li - ness, Thy lone - - li - ness.

D Tempo I

The musical score is arranged in a standard orchestral format. The vocal line is positioned above the strings. The woodwinds and brass sections are grouped together, with the timpani and cymbals below them. The string section is at the bottom. The score includes various dynamic markings such as *p*, *mf*, *ff*, *mp*, and *f*, as well as performance instructions like *div.*, *colla batutta*, *pizz.*, and *arco*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line includes the lyrics: "Then fly to the de - sert, Fly with me!".

rall

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf* — *ff* — *p* *mp poco dim.*

Ob. 2 *mf* — *ff* — *p*

Cl. in A 1 *mf* — *ff* — *p* *mp* — *mf* *poco dim.*

Cl. in A 2 *mp* — *f* — *p* *mp* — *mf* *poco dim.*

Bsn 1 *mf* — *ff* — *p* *poco dim.*

Bsn 2 *mf* — *ff* — *p* *poco dim.*

Hn in F 1 *ff* *mp* *p*

Hn in F 2 *ff* fit mutes *mp* *p*

Tpt in Bb 1 *mp* fit mutes

Tpt in Bb 2 *mp* fit mutes

T. Tbn 1 *mp* fit mutes

T. Tbn 2 *mp*

Timp. *p* — *mp*

Ca. *dim.*

If thou hast known no oth - er flame, If thou hast known no oth - er flame, nor false - ly thrown a - way a gem that thou hast

Vln I *f* — *ff* — *mp* *poco dim.* *p* *poco dim.*

Vln II *f* — *ff* — *mp* *poco dim.* *p* *poco dim.*

Vla. *ff* *pizz.* *arco* *p* *poco dim.*

Vc. *ff* *mf* — *mf* *pizz.* *arco* *mp*

Vc. *ff* *mf* — *mf* *pizz.* *mp*

D. B. *ff* *pizz.* *mf* *mp* *mp*

50 51 52 53 54 55

rall E Poco più tranquillo

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *cresc. mf dim. mp p mp*

Ob. 2 *mp*

Cl. in A 1 *mp mf mp p mp*

Cl. in A 2 *mp mf mp p mp*

Bsn 1 *mp mf mp p mf mp*

Bsn 2 *mp mf mp p mf mp*

Hn in F 1 *p mp mp p*

Hn in F 2 *p mp mp p*

Tpt in Bb 1 *mp mf muted mf 3 3 mp*

Tpt in Bb 2 *mp mf muted remove mutes*

T. Tbn 1 *mp mf muted remove mutes*

T. Tbn 2 *mp mf*

Timp. *tr p*

Ca. *mp*
 sworn for - ev - er in thy heart be - worn. Come if the love thou hast for me is pure and fresh as

Hp *mp poco cresc.*

Vln I *mf mp p cresc.*

Vln II *mf mp p cresc.*

Vla *mf mp p cresc.*

Vc. *mf mp mp mf poco espress.*

Vc. *arco mf mp mp mf poco espress.*

D. B. *arco mf mp p mp*

Fl. 1 *mf* *mp* *mp*³

Fl. 2 *mf* *mp*³

Ob. 1 *mf* *p* *mp*³

Ob. 2 *mp* *mp*³

Cl. in A 1 *mf* > *mp* *p* *mp*³ *mp*

Cl. in A 2 *mf* > *mp* *p* *mp*³ *mp*

Bsn 1 *mf* > *mp* *mp* *mp*³ *mp*

Bsn 2 *mf* > *mp* *mp* *mp*³ *mp*

Hn in F 1 *mf* > *mp* *p* *mf* *mp*

Hn in F 2 *mf* > *mp* *p* *mf* *mp*

Tpt in Bb 1 *p*

Tpt in Bb 2 *p*

T. Tbn 1 *p*

T. Tbn 2 *p*

Timp. *mp* *p* *pp*

Ca.
mine for thee. Fresh as the foun - - tain un - der - ground when first 'tis by the lap - - wing

Hp *mp* *sol.* *8va*

Vln I *f* *mp* *mf* *mp* *sol.* *mf* *mp*

Vln II *f* *mp* *mf* *mp* *sol.* *mf* *mp*

Vla *cresc.* *f* *p* *mp* *div.* *unis.* *sol.* *mf*

Vc. *cresc.* *f* *p* *mp* *sol.* *mf* *mp*

Vc. *cresc.* *f* *p* *mp* *sol.* *mf* *mp*

D. B. *f* *mp* *p* *mp* *sol.* *mf* *mp*

F Allargando (Appassionato)

Fl. 1 *mf* *mp* *mp* *cresc. poco a poco*

Fl. 2 *mp* *cresc. poco a poco*

Ob. 1 *mf* *mp* *mp* *cresc. poco a poco*

Ob. 2 *mf* *mp* *cresc. poco a poco*

Cl. in A 1 *mf* *mp* *mp* *cresc. poco a poco*

Cl. in A 2 *mf* *mp* *mp* *cresc. poco a poco*

Bsn 1 *mf* *mp* *mf* *mf* *mp* *cresc. poco a poco*

Bsn 2 *mf* *mp* *mf* *mf* *mp* *cresc. poco a poco*

Hn in F 1 *p* *mp* *mf* *mf* *mp* *cresc. poco a poco*

Hn in F 2 *p* *mp* *mf* *mf* *mp* *cresc. poco a poco*

Tpt in Bb 1 *mp* *p* *pp* *p* *cresc. poco a poco*

Tpt in Bb 2 *p* *cresc. poco a poco*

T. Tbn 1 *mp* *p* *p*

T. Tbn 2 *mp* *p*

Timp. *mp* *p* *mf* *mp* (appassionato.)

Ca. found. Then come, then come, thy Arab maid will be the lov'd and

Harp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *cresc.*

Vln I *f* *mf* *mp* *mf* *mf* *div.* *poco cresc.*

Vln II *mf* *mp* *mp* *mf* *mf* *div.* *poco cresc.*

Vla *f* *mf* *mp* *mf* *mf* *poco cresc.*

Vc. *mf* *mp* *mf* *mf* *poco cresc.*

Vc. *mf* *mp* *mf* *mf* *poco cresc.*

D. B. *mf* *mp* *mf* *mf* *poco cresc.*

Fl. 1 *mf* *mp* *mp*
 Fl. 2 *mf* *mp* *mp*
 Ob. 1 *mf* *mp* *mp* *mf*
 Ob. 2 *mf* *mp* *mp* *poco dim.* *mf*
 Cl. in A 1 *mf* *mp* *mp* *poco* *mp poco dim.* *cresc.*
 Cl. in A 2 *mf* *mp* *poco* *mp poco dim.*
 Bsn 1 *mf* *mp* *poco* *mp poco dim.* *cresc.*
 Bsn 2 *mf* *mp* *poco* *mp poco dim.*
 Hn in F 1 *mf* *mp* *poco dim.* *poco cresc.*
 Hn in F 2 *mf* *mp* *poco dim.* *poco cresc.*
 Tpt in Bb 1 *mp* *mf* *mp* *mf* *p* *p* *pp*
 Tpt in Bb 2 *mp* *mf* *mp* *mf* *p* *p* *pp*
 T. Tbn 1 *mp* *mf* *mp* *mf* *p*
 T. Tbn 2 *mp* *mf* *mp* *mf* *p*
 Timp. *p* *mf* *mp* *p*
 Ca. lone A - ca - - - cia tree The an - - te - lope whose feet shall bless, shall bless with their light
 Hp *f molto dim.* *mf* *mp* *mf* *mp* *p* *mp*
cresc. f dim. mp f
 Vln I *f* *ff* *mf* *cresc. unis.* *f > mf* *poco dim.* *poco cresc.*
 Vln II *f* *ff* *mf* *cresc.* *f > mf* *poco dim.* *poco cresc.*
 Vla *f* *ff* *mf* *cresc.* *f > mf* *poco dim.* *poco cresc.*
 Vc. *f* *ff* *mf* *cresc.* *f > mf* *poco dim.* *poco cresc.*
 Vc. *f* *ff* *mf* *cresc.* *f > mf* *poco dim.* *poco cresc.*
 D. B. *f* *ff* *mf* *f* *mf* *poco dim.* *poco cresc.*

tr G rall. poco a poco.....

Fl. 1 *mf* *mp* *p* *mp*

Fl. 2 *mf* *mp* *p*

Ob. 1 *cresc.* *mf* *mp* *p* *p*

Ob. 2 *cresc.* *mf* *mp* *p* *p*

Cl. in A 1 *cresc.* *mf* *mp* *p* *p*

Cl. in A 2 *cresc.* *mf* *mp* *p* *p*

Bsn 1 *cresc.* *mf* *mp* *p* *p*

Bsn 2 *cresc.* *mf* *mp* *p*

Hn in F 1 *cresc.* *mf* *mp* *p*

Hn in F 2 *cresc.* *mf* *mp* *p*

Tpt in Bb 1

Tpt in Bb 2

T. Tbn 1

T. Tbn 2

Timp. *pp cresc.* *mp dim.* *pp*

Ca. sound thy lone - li - ness, Thy lone - li - ness, shall bless, shall bless thy

Hp *poco cresc.* *mf* *mp* *p* *8va*

Vln I *cresc.* *f* *mf* *p* *div.*

Vln II *cresc.* *f* *mf* *p* *pp*

Vla. *cresc.* *f* *mf* *p* *pp*

Vc. *cresc.* *f* *mf* *p* *pp*

Vc. *cresc.* *f* *mf* *p* *pp*

D. B. *cresc.* *f* *mf* *p* *pp*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in A 1
Cl. in A 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Tpt in Bb 1
Tpt in Bb 2
T. Tbn 1
T. Tbn 2
Timp.
Ca.
Hp
Vln I
Vln II
Vla
Vc.
Vc.
D. B.

lone - - - li - ness.

colla battuta misterioso

pp sempre

93 94 95 96 97 98 99 100 101 102 103



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