



# NOURMAHAL'S SONG

Scena for Contralto & Piano  
Text from Poem "Lalla Rookh" by Thomas Moore

Music By  
Samuel Coleridge-Taylor

Bassoon 1





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#### COVER IMAGE

“The Dream of Nourmahal” by John Wood, 1836



## 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.

**Matthew W. Mehaffey**  
Editor

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### SOURCE INFORMATION

<i>Full Score (Original)</i>	Royal College of Music Library, London (GB-Lcm): MS 4938c
<i>Full Score (Online Scan)</i>	<a href="https://archive.org/details/RCM-MS-4938/04.%20MS%204938c/">https://archive.org/details/RCM-MS-4938/04.%20MS%204938c/</a>
<i>Vocal Score (Online Scan)</i>	<a href="https://archive.org/details/RCM-MS-4938/02.%20MS%204938a/">https://archive.org/details/RCM-MS-4938/02.%20MS%204938a/</a>

### 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

Bassoon 1

# “Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

**Allegro agitato**

Musical notation for measures 1-5. Bass clef, key signature of one sharp (F#), 4/4 time. Measure 1: quarter rest, quarter note F#2, quarter rest. Measure 2: quarter note F#2, quarter rest. Measure 3: quarter rest, quarter note G2, quarter rest. Measure 4: quarter note G2, quarter note A2. Measure 5: quarter note A2, quarter note B2. Dynamics: *sff*, *sff*, *mp*. A hairpin crescendo is shown under measure 5.

Musical notation for measures 6-11. Measure 6: quarter note B2, quarter rest. Measure 7: quarter note B2, quarter note C#3. Measure 8: quarter note C#3, quarter note D3. Measure 9: quarter note D3, quarter note E3. Measure 10: quarter note E3, quarter note F3. Measure 11: quarter note F3, quarter note G3. Dynamics: *f*, *mf*, *dim.*, *mp*, *mf*. A hairpin crescendo is shown under measures 10-11. **rall.** is written above measure 11.

**A** Poco più tranquillo.

Musical notation for measures 12-16. Measure 12: quarter note G3, quarter rest. Measure 13: quarter rest, quarter note A3. Measure 14: quarter note A3, quarter note B3. Measure 15: quarter note B3, quarter note C4. Measure 16: quarter note C4, quarter note D4. Dynamics: *p*, *mp*, *mf*, *mp*. A hairpin crescendo is shown under measures 15-16.

Musical notation for measures 17-21. Measure 17: quarter rest, quarter note D4. Measure 18: quarter note D4, quarter note E4. Measure 19: quarter note E4, quarter note F4. Measure 20: quarter note F4, quarter note G4. Measure 21: quarter note G4, quarter note A4. Dynamics: *mp*, *mp*, *mf*. A hairpin crescendo is shown under measures 19-21.

**B** Allargando.

Musical notation for measures 22-28. Measure 22: quarter note A4, quarter rest. Measure 23: quarter rest, quarter note B4. Measure 24: quarter note B4, quarter note C5. Measure 25: quarter note C5, quarter note D5. Measure 26: quarter note D5, quarter note E5. Measure 27: quarter note E5, quarter note F5. Measure 28: quarter note F5, quarter note G5. Dynamics: *mp cresc.*, *mf*, *mf*, *mp*. A hairpin crescendo is shown under measures 25-28. **poco rall.** is written above measure 22.

**C** rall.

Musical notation for measures 29-36. Measure 29: quarter note G5, quarter note F5. Measure 30: quarter note F5, quarter note E5. Measure 31: quarter note E5, quarter note D5. Measure 32: quarter note D5, quarter note C5. Measure 33: quarter note C5, quarter note B4. Measure 34: quarter note B4, quarter note A4. Measure 35: quarter note A4, quarter note G4. Measure 36: quarter note G4, quarter note F4. Dynamics: *mf dim.*, *mp*, *mf*, *mp*. A hairpin crescendo is shown under measures 33-36.

Musical notation for measures 37-44. Measure 37: quarter note F4, quarter note E4. Measure 38: quarter note E4, quarter note D4. Measure 39: quarter note D4, quarter note C4. Measure 40: quarter note C4, quarter note B3. Measure 41: quarter note B3, quarter note A3. Measure 42: quarter note A3, quarter note G3. Measure 43: quarter note G3, quarter note F3. Measure 44: quarter note F3, quarter note E3. Dynamics: *mf*, *mp*, *p*, *mp*, *p*, *p*. A hairpin crescendo is shown under measures 39-44. **rall.** is written above measure 37.

**D** Tempo I

Musical notation for measures 45-50. Measure 45: quarter note E3, quarter note D3. Measure 46: quarter note D3, quarter note C3. Measure 47: quarter note C3, quarter note B2. Measure 48: quarter note B2, quarter note A2. Measure 49: quarter note A2, quarter note G2. Measure 50: quarter note G2, quarter note F2. Dynamics: *mf*, *ff*, *sff*, *sff*, *mp*. A hairpin crescendo is shown under measures 47-50.





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