



NOURMAHAL'S SONG

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

Music By
Samuel Coleridge-Taylor

Clarinet 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.

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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>	https://archive.org/details/RCM-MS-4938/04.%20MS%204938c/
<i>Vocal Score (Online Scan)</i>	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

Clarinet (A) 1

“Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

Allegro agitato

Musical notation for measures 1-5. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music features a melodic line with dynamic markings *sff*, *sff*, *mp*, and *mp*. A *solo* marking is placed above the staff. Measure 5 includes a triplet of eighth notes and a first ending bracket.

12 **A** **Poco più tranquillo.**

Musical notation for measures 12-16. The key signature changes to one flat (B-flat) and the time signature changes to 2/4. The music includes a triplet of eighth notes and dynamic markings *mp*, *mf*, and *mp*. A first ending bracket is present at the end of the section.

17

Musical notation for measures 17-21. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a triplet of eighth notes and dynamic markings *p*, *mp*, and *mf*. A section marker **B** is placed below the staff.

22 **poco rall.**..... **Allargando.**

Musical notation for measures 22-27. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The music includes a triplet of eighth notes and dynamic markings *mp*, *mp*, *mf*, and *mp*.

28 **C** **rall.**

Musical notation for measures 28-36. The key signature has one sharp (F#) and the time signature is 4/4. The music includes a *dim.* marking and dynamic markings *cresc. poco a poco*, *mf*, *mp*, *mf*, and *mp*.

37

Musical notation for measures 37-41. The key signature has one sharp (F#) and the time signature is 4/4. The music includes a *rall.* marking and dynamic markings *mf*, *mp*, *p*, *mp*, and *p*.

D

Tempo I

45

45-49: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It begins with a dotted line. Dynamics include *sff*, *sff*, and *mp*.

50

50-55: Musical staff with treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. Dynamics include *mf*, *ff*, *p*, *mp*, *mf*, and *poco dim.*. A first ending bracket labeled '1' spans measures 52-55. The word *rall* is written above the staff.

E

Poco più tranquillo

56

56-60: Musical staff with treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. Dynamics include *mp*, *mf*, *mp*, and *p*. The word *rall* is written above the staff.

61

61-65: Musical staff with treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. It features a triplet of eighth notes. Dynamics include *mf*, *mp*, and *p*. A first ending bracket labeled '1' spans measures 63-65.

66

66-70: Musical staff with treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. It features two triplet markings. Dynamics include *mp*, *mf*, *mp*, and *mp*.

F

Allargando

70

70-76: Musical staff with treble clef, key signature of two flats (Bb, Eb), and 3/4 time signature. Dynamics include *mp*, *mf*, *mf*, *mp*, and *cresc. poco a poco*.

77

77-84: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Dynamics include *mf*, *mp*, *mp*, *poco dim.*, and *cresc.*. The word *poco* is written below the staff.

G

rall. poco a poco

85

85-94: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a triplet of eighth notes and a fourth ending bracket labeled '4'. Dynamics include *cresc.*, *mf*, *mp*, *p*, and *p*.

95

95-100: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Dynamics include *cresc.*, *f*, *mp*, *p*, and *pp*. A first ending bracket labeled '1' spans measures 97-100.



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