



# NOURMAHAL'S SONG

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

Music By  
Samuel Coleridge-Taylor

Clarinet 2



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

#### 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

Professor of Music  
*University of Minnesota - School of Music*  
*Minneapolis, Minnesota USA*

---

### 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

Clarinet (A) 2

# “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 notes are: 1. quarter rest, 2. quarter note G4, 3. quarter note F4, 4. quarter note E4, 5. quarter note D4. Dynamics: *sff* (measures 2-3), *mp* (measure 4), *mp mp* (measures 5).

Musical notation for measures 6-13. Measure 6 starts with a *f* dynamic. Measure 7 has a whole rest. Measure 8 has a whole rest with a '4' above it. Measure 9 has a whole rest with a '1' above it. Measure 10 has a whole rest. Measure 11 has a whole note G4. Measure 12 has a whole note F4. Measure 13 has a whole note E4. Dynamics: *f* (measure 6), *mp* (measures 11-13). Markings: **A** Poco più tranquillo. (measures 10-13), rall. (measures 8-9).

Musical notation for measures 14-18. Measure 14 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 15 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 16 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 17 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 18 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mf mp* (measures 14-15), *p* (measures 16-18).

Musical notation for measures 19-23. Measure 19 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 20 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 21 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 22 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 23 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *mp* (measures 19-20), *mf* (measures 21-22), *mp* (measures 23). Markings: poco rall. (measures 19-23), **1** (measure 23).

Musical notation for measures 24-32. Measure 24 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 25 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 26 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 27 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 28 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 29 has a quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 30 has a quarter note D1, quarter note C1, quarter note B0, quarter note A0. Measure 31 has a quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 32 has a quarter note C0, quarter note B0, quarter note A0, quarter note G0. Dynamics: *mf* (measures 24-25), *mp* (measures 26-27), *cresc. poco a poco* (measures 28-30), *mf* (measures 31-32), *dim.* (measures 31-32). Markings: **B** Allargando. (measures 24-32).

Musical notation for measures 33-40. Measure 33 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 34 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 35 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 36 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 37 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 38 has a quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 39 has a quarter note D1, quarter note C1, quarter note B0, quarter note A0. Measure 40 has a quarter note G0, quarter note F0, quarter note E0, quarter note D0. Dynamics: *mf* (measures 33-34), *mp* (measures 35-36), *mf* (measures 37-38), *mp* (measures 39-40), *p* (measures 39-40). Markings: **C** rall. (measures 33-40).

Musical notation for measures 41-44. Measure 41 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 42 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 43 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 44 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Dynamics: *mp* (measures 41-42), *p* (measures 43-44), *sff* (measures 43-44), *sff* (measures 43-44). Markings: **D** rall. (measures 41-44), Tempo I (measures 43-44).

48 rall

*mp* *mp* *f* *p* *mp* *mf* *poco dim.*

55 rall E Poco più tranquillo

*mp* *mf* *mp* *p* *mp*

61

*mf* *mp* *p*

66

*mp* *mf* *mp*

F Allargando

71

*mf* *mp* *cresc. poco a poco* *mf* *mp*

79

*mp poco dim.* *cresc.*

G

86 rall. poco a poco

*mf* *mp* *p* *p*

95

*cresc.* *f* *mp* *p* *pp*



# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

11.12/03