



NOURMAHAL'S SONG

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

Music By
Samuel Coleridge-Taylor

Flute 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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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

Flute 1

“Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

Allegro agitato

9 *sff* *sff* *mf* *dim.* **A** **Poco più tranquillo.** *rall.* *mp* *mf* *mp*

15 *mf* *mp* *mp* *mp*

20 *poco rall....* **B** **Allargando** *(Andantissimo)* *cresc. poco a poco* *mf* *mp*

26 *mf* *mp*

32 *mp* *dim.* **C** *rall.* *tr*

39 *mp* *p* *f* *mp* *p* *rall.....*

45 **D** **Tempo I** *sff* *sff* *mp*

5

54 **rall** **2** **rall** **E** **Poco più tranquillo** **1**

mp *mp*

Musical staff 54-60. Key signature: one flat (B-flat). Time signature: 4/4. The staff begins with a treble clef and a key signature of one flat. It contains measures 54 through 60. Measure 54 starts with a **rall** marking. Measure 55 has a **2** fingering. Measure 56 has a **rall** marking. Measure 57 has a **1** fingering. Measure 58 has a **1** fingering. Measure 59 has a **1** fingering. Measure 60 has a **1** fingering. Dynamics include *mp* in measures 56 and 60.

61 **1**

mf *mp*

Musical staff 61-65. Key signature: one flat (B-flat). Time signature: 4/4. The staff begins with a treble clef and a key signature of one flat. It contains measures 61 through 65. Measure 61 has a **1** fingering. Measure 62 has a **1** fingering. Measure 63 has a **1** fingering. Measure 64 has a **1** fingering. Measure 65 has a **1** fingering. Dynamics include *mf* in measure 62 and *mp* in measure 64.

66 **3** **3** **mf** **mp** **2**

mp *mf* *mp*

Musical staff 66-70. Key signature: one flat (B-flat). Time signature: 4/4. The staff begins with a treble clef and a key signature of one flat. It contains measures 66 through 70. Measure 66 has a **3** fingering. Measure 67 has a **3** fingering. Measure 68 has a **mf** dynamic. Measure 69 has a **mp** dynamic. Measure 70 has a **2** fingering. Dynamics include *mp* in measures 66 and 69, and *mf* in measure 68.

71 **F** **Allargando** (Appassionato)

mp

Musical staff 71-76. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff begins with a treble clef and a key signature of three sharps. It contains measures 71 through 76. Measure 71 has a **F** marking. Measure 72 has a **F** marking. Measure 73 has a **F** marking. Measure 74 has a **F** marking. Measure 75 has a **F** marking. Measure 76 has a **F** marking. Dynamics include *mp* in measure 71.

77 **mf** **mp** **mp**

mf *mp* *mp*

Musical staff 77-82. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff begins with a treble clef and a key signature of three sharps. It contains measures 77 through 82. Measure 77 has a **mf** dynamic. Measure 78 has a **mp** dynamic. Measure 79 has a **mp** dynamic. Measure 80 has a **mp** dynamic. Measure 81 has a **mp** dynamic. Measure 82 has a **mp** dynamic. Dynamics include *mf* in measure 77, and *mp* in measures 78, 79, 80, 81, and 82.

83 **G** **tr** **mf** **mp** **p**

mf *mp* *p*

Musical staff 83-89. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff begins with a treble clef and a key signature of three sharps. It contains measures 83 through 89. Measure 83 has a **G** marking. Measure 84 has a **tr** marking. Measure 85 has a **tr** marking. Measure 86 has a **tr** marking. Measure 87 has a **tr** marking. Measure 88 has a **tr** marking. Measure 89 has a **tr** marking. Dynamics include *mf* in measure 84, *mp* in measure 86, and *p* in measure 88.

90 **rall. poco a poco** **1**

mp

Musical staff 90-95. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff begins with a treble clef and a key signature of three sharps. It contains measures 90 through 95. Measure 90 has a **rall. poco a poco** marking. Measure 91 has a **1** fingering. Measure 92 has a **1** fingering. Measure 93 has a **1** fingering. Measure 94 has a **1** fingering. Measure 95 has a **1** fingering. Dynamics include *mp* in measure 91.

96 **mf** **f** **mp** **tacet al fine**

mf *f* *mp*

Musical staff 96-100. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The staff begins with a treble clef and a key signature of three sharps. It contains measures 96 through 100. Measure 96 has a **mf** dynamic. Measure 97 has a **f** dynamic. Measure 98 has a **f** dynamic. Measure 99 has a **mp** dynamic. Measure 100 has a **tacet al fine** marking. Dynamics include *mf* in measure 96, *f* in measures 97 and 98, and *mp* in measure 99.



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