



NOURMAHAL'S SONG

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

Music By
Samuel Coleridge-Taylor

Harp



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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

Harp

“Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

Allegro agitato

rall.

A

Poco più tranquillo.

Musical notation for measures 10-12. Measure 10 contains a whole rest in both staves. Measure 11 contains a whole rest in both staves. Measure 12 begins with a melody in the right hand and a bass line in the left hand, marked *mp*. The key signature is one sharp (F#) and the time signature is 4/4.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a 2/4 time signature. Measure 14 has a *poco cresc.* marking. Measure 15 has a 2/4 time signature. Measure 16 has a 4/4 time signature and a first ending bracket. The key signature is one sharp (F#).

Musical notation for measures 17-19. Measure 17 has a 4/4 time signature. Measure 18 has a 4/4 time signature. Measure 19 has a 4/4 time signature and an 8va marking. The key signature is one sharp (F#).

B

poco rall.....

Allargando.

Musical notation for measures 20-25. Measure 20 has a 4/4 time signature. Measure 21 has a 4/4 time signature. Measure 22 has a 4/4 time signature. Measure 23 has a 3/4 time signature. Measure 24 has a 3/4 time signature. Measure 25 has a 3/4 time signature. The key signature is two sharps (F# and C#). Dynamics include *mf*, *mp*, and *mp*.

Musical notation for measures 26-31. Measure 26 has a 3/4 time signature. Measure 27 has a 3/4 time signature. Measure 28 has a 3/4 time signature. Measure 29 has a 3/4 time signature. Measure 30 has a 3/4 time signature. Measure 31 has a 3/4 time signature. The key signature is two sharps (F# and C#). Dynamics include *mf*, *mp*, *mf*, *mp*, *mf*, and *mp*. A *cresc.* marking is present above the staff.

30 *8va*
mf *cresc.* *f* *f molto dim.* *mf mp* *mf mp*
mp *f*

34 **C** *rall.....*
p *mp* *poco cresc.*

38 *mf* **2** *pp* *rall.....* *colla battuta*

43 **D** *rall* *rall.....*
2 **8** **3**

58 **E** *Poco più tranquillo*
mp *poco cresc.*

62

1

4

4

3

mp

66

8va

(b)

(b)

2

2

mp

71

F Allargando

mf mp

mf mp

mf mp

mf mp

mf cresc.

mp

77

cresc.

f

dim.

mp

f

f molto dim.

mf mp

mf mp

81

(#)

p

mp

poco cresc.

85 G

mf **2** *mp*

rall. poco a poco

91

p *8va*

94

pp sempre *poco cresc.* *p* **tacet al fine**



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PUBLISHING

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