



# NOURMAHAL'S SONG

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

Music By  
Samuel Coleridge-Taylor

Timpani



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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

Timpani

# “Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

Allegro agitato

Musical notation for measures 1-6. Bass clef, key signature of one sharp (F#), 4/4 time. Measures 1-2: *f* (with accent), *f* (with accent), *mf*. Measures 3-4: **2** (two-measure rest). Measures 5-6: *p* < *mp*. Trills are indicated above measures 1, 2, and 5.

Musical notation for measures 7-15. Measure 7: **3** (three-measure rest). Measures 8-9: *mp*, *mp* < *mf* > *p*. Measure 10: **A** (boxed), **2** (two-measure rest). Measure 11: *p*. Measure 12: *p* < *mp*. Measure 13: *mp*. Measure 14: *mp*. Measure 15: *mp*. Trills are indicated above measures 10 and 11. *rall.* is written above measure 10. **Poco più tranquillo.** is written above measure 10.

Musical notation for measures 16-22. Measure 16: *p*. Measure 17: *p*. Measure 18: *p*. Measure 19: *p*. Measure 20: *p*. Measure 21: *p*. Measure 22: *p*. Trills are indicated above measures 16 and 19. *poco rall. ....* is written above measure 19.

Musical notation for measures 23-30. Measure 23: **B** (boxed), *mp*. Measure 24: *mp*. Measure 25: *mp* < *mf* > *mp*. Measure 26: *mp*. Measure 27: *mp*. Measure 28: *mp*. Measure 29: *mp*. Measure 30: *cresc.*. Trills are indicated above measures 23 and 30. **Allargando.** is written above measure 25. **4** (four-measure rest) is written above measure 29.

Musical notation for measures 31-39. Measure 31: *mf*. Measure 32: *mf* > *mp* > *p*. Measure 33: *mp*. Measure 34: *p*. Measure 35: *p*. Measure 36: *p*. Measure 37: *p*. Measure 38: *p*. Measure 39: *p*. Trills are indicated above measures 31 and 32. **C** (boxed), *rall.* is written above measure 36. **3** (three-measure rest) is written above measure 35. **2** (two-measure rest) is written above measure 37. *cresc.* and *mp dim.* are written below measure 39. *rall. ....* is written below measure 36.

Musical notation for measures 40-45. Measure 40: *p*. Measure 41: *p*. Measure 42: *p*. Measure 43: *p*. Measure 44: *p*. Measure 45: *p*. Trills are indicated above measures 40 and 44. **1** (one-measure rest) is written above measure 41. **2** (two-measure rest) is written above measure 43. *colla batutta* is written above measure 44. *pp* and *mf* are written below measure 44. **3** (three-measure rest) is written below measure 45. **Tempo I** is written above measure 44.

Musical notation for measures 46-51. Measure 46: *f*. Measure 47: *mf*. Measure 48: *f*. Measure 49: *mf*. Measure 50: *mf*. Measure 51: *mf*. Trills are indicated above measures 46 and 49. **D** (boxed) is written above measure 46. **2** (two-measure rest) is written above measure 50. *p* < *mp* is written below measure 51.

Musical notation for measures 52-59. Measure 52: *p*. Measure 53: *p*. Measure 54: *p*. Measure 55: *p*. Measure 56: *p*. Measure 57: *p*. Measure 58: *p*. Measure 59: *p*. Trills are indicated above measures 52 and 59. **2** (two-measure rest) is written above measure 52. *rall* is written above measure 53. **3** (three-measure rest) is written above measure 54. *rall* is written above measure 55. **1** (one-measure rest) is written above measure 56. **E** (boxed), **2** (two-measure rest) is written above measure 57. *p* is written below measure 59. **Poco più tranquillo** is written above measure 57.

62 *tr* *mp* *p* *pp* **3** *tr* *mp* *p*

Allargando

70 *tr* **F** *tr* **5** *tr* *p* *mf* *mp* *p*

79 *tr* **5** *tr* **G** *tr* **2** *pp* *cresc. mp dim.* *pp*

91 *tr* **4** *tr* **1** **1** *mp* *mf* *colla battuta*

100 *tr* *pp* *pp* *mp* *pp* *misterioso*



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