



# NOURMAHAL'S SONG

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

Music By  
Samuel Coleridge-Taylor

Violoncello II



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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

Violoncello II

# “Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

**Allegro agitato**

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first two measures feature a dynamic range from *ff* to *mf*. The last two measures are marked *pizz.* and *arco* with a dynamic of *mf* and a *poco cresc.* hairpin.

Musical notation for measures 5-11. Measures 5-8 show a dynamic range from *f* to *mp*. Measures 9-11 are marked *rall.* with a dynamic range from *pp* to *mf*.

Musical notation for measures 12-15. Measure 12 is the start of section **A**, marked **Poco più tranquillo.** The dynamic range is from *mf* to *f dim.*

Musical notation for measures 16-22. Measures 16-18 are marked *mp* and *p < mp*. Measures 19-22 are marked *poco rall.* with a dynamic range from *mp* to *mf* to *mp*.

Musical notation for measures 23-27. Measure 23 is the start of section **B**, marked **Allargando.** The dynamic is *mf*. Measures 24-27 continue with *mf* dynamics.

Musical notation for measures 28-34. Measures 28-30 are marked *poco cresc.*. Measures 31-34 show a dynamic range from *f* to *ff* to *mf* to *mf cresc.* to *f > mf* to *poco dim.*

Musical notation for measures 35-40. Measure 35 is the start of section **C**, marked **rall...**. Measures 36-40 show a dynamic range from *poco cresc.* to *cresc.* to *f > mf* to *> mp*.

Musical notation for measures 41-44. Measures 41-42 are marked with a fermata and a dynamic of *p*. Measures 43-44 are marked *rall.* with a dynamic range from *p* to *mf*.

46 **D** Tempo I

*ff sff > mf < ff sff > mf* *mf mp poco cresc.*

51

*ff mf mf mp mp*

56 **E** Poco più tranquillo poco espress.

*mf mp mp < mf*

61

*cresc. f p < mp*

66 **F** Allargando

*mp mf > mp < mf mf*

72

*poco cresc. f*

78

*ff > mf cresc. f > mf poco dim. poco cresc.*

85 **G** rall. poco a poco

*cresc. f > mf p*

92

*pp mf*

98

**1** arco

*mp*

*p*





# ENGLISH HERITAGE

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

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