



NOURMAHAL'S SONG

Scena for Contralto & Piano

Text from Poem "Lalla Rookh" by Thomas Moore

Music By

Samuel Coleridge-Taylor

VOCAL SCORE



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COVER IMAGE

“The Dream of Nourmahal” by John Wood, 1836



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

“Nourmahal’s Song”

Thomas Moore

Samuel Coleridge-Taylor

Allegro agitato

f

Fly to the des - ert,

4

Fly with me. Our Ar - ab tents are rude for thee; But

7

oh! the choice, what heart can doubt of tents with love, and

mf *dim.*

Piano/Vocal Score

A Poco più tranquillo.

10 *rall.*

thrones _____ with - out? _____ Our rocks are rough, but

13

smil - ing there__ th'A - ca - cia waves her yel - low hair. _____

17

Lone - ly and sweet nor lov'd the less _____ for flow'r - ing in _____ a

Piano/Vocal Score

poco rall.....

20

wil - der - ness.

Allargando.

B

(appassionato.)

23

Then come, then come, thy Ar - ab

27

maid will be the lov'd and lone A - ca - cia tree, The

Piano/Vocal Score

32 *dim.* **C** *rall.*.....

an - te - lope, whose feet_ shall bless, shall bless with their light

37 *mp* *p*

sound thy lone - li - ness, Thy lone - li - ness, Thy

42 *rall.*..... **D** *Tempo I*

lone - li - ness.

Piano/Vocal Score

47 *f*

Then fly to the de - sert, Fly with me!

50

If thou hast known no oth - er flame, If thou hast known no

53 *dim. rall*

oth - er flame, nor false - ly thrown a - way a gem that thou hast

Piano/Vocal Score

56 *rall*

sworn should ev - er in thy heart be - worn.

pp

E Poco più tranquillo

59 *mp*

Come if the love thou hast for me is pure and fresh as

pp

62

mine for thee. Fresh as the foun - tain

pp

Piano/Vocal Score

65

un - der - ground _____ when first 'tis by _____ the lap - - wing

68

found. _____ Then

F Allargando (passionato.)

71

come, _____ then come, thy Ar - ab maid will be the lov'd and _____

Piano/Vocal Score

76 *f*

lone A - - ca - - cia tree The an - - te -

80

-lope whose feet_ shall bless,_ shall bless with their light

84 *mp* **G**

sound_ thy lone - li - ness, Thy lone - li - ness,

Piano/Vocal Score

rall. poco a poco

pp

88

shall bless, shall bless thy lone - li - ness.

pp

ppp

Detailed description: This system contains measures 88 through 95. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "shall bless, shall bless thy lone - li - ness." The piano accompaniment is in grand staff (treble and bass clefs). It features a complex texture with many chords and moving lines. Dynamic markings include *pp* and *ppp*. There are also hairpins and accents in the piano part.

96

Detailed description: This system contains measures 96 through 103. The vocal line is mostly silent, indicated by a whole rest in the first measure. The piano accompaniment continues in the grand staff, featuring a steady accompaniment pattern with some melodic fragments in the right hand. Dynamic markings include *pp* and *ppp*.



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