

The Sament
of
Shah Jehan

POEM BY
IAN MALCOLM.



MUSIC BY
LANDON RONALD.

The Lament of Shah Jehan

(The Taj Mahal at Agra was built by the Emperor Shah Jehan as an everlasting memorial of his love for Arjamand.)

Dramatic Scena

POEM BY

IAN MALCOLM

Music by

Sir Landon Ronald.



London

ENOCH & SONS LP

Enoch House 58 Great Marlborough Street, W.1.

MELBOURNE:

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TORONTO:

NEW YORK:

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PARIS:

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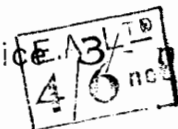
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THE LAMENT OF SHAH JEHAN.

The Taj Mahal at Agra was built by the Emperor Shah Jehan as an everlasting memorial of his love for Arjamand.



I.

She is dead; for the Mystic All-seeing
Has bidden her soul wing its flight
To His realm, and the Sun of my being
Is shrouded in infinite Night.

II.

What are empery, riches, or pleasure,
In a world whence her spirit has fled?
What is life, when bereft of its treasure,
Its love? . . . My Beloved is dead.

III.

All nations shall come as of duty
To worship the path that she trod,
To gaze on the Shrine of her beauty
Who rests in the Garden of God.

IV.

I have pillowed thy tomb in the azure
Of Heaven, mine Arjamand sweet;
And bountiful Earth, for thy pleasure,
With beauty caresses thy feet.

V.

So sleep, loving Heart; for to-morrow
Seráfil his trumpet shall sound,
And souls that have slumbered in sorrow
Shall break from the desolate ground.

VI.

Then pass through the domes of thy prison;
Outsoar the dominion of Fate;
By the path where Love's incense has risen
Thou shalt find me at last in the Gate.

Ian Malcolm.

The Lament of Shah Jehan.

Poem by
IAN MALCOLM.

Music by
LONDON RONALD.

The Taj Mahal at Agra was built by the Emperor Shah Jehan as an everlasting
memorial of his love for Arjamand.

Andante affetuoso.

Voice.

Piano.

Doloroso.

sempre p

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with the instruction *p sempre*. The system concludes with the instruction *poco*.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, concluding the page. The vocal line includes the lyrics *poco a poco cre - scen - do*.

First system of musical notation. It consists of a grand staff with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat). The first two staves contain complex chordal textures with many accidentals. A slur spans across the first two staves, with the instruction *sempre crescendo* written below it. The third staff contains a bass line with some notes marked with 'v'.

Second system of musical notation. It consists of a grand staff with three staves. The top staff is mostly empty. The middle and bottom staves contain dense chordal textures. The instruction *fff* is written in the beginning of the second staff.

Third system of musical notation. It consists of a grand staff with three staves. The top staff features a long, sweeping melodic line with many accidentals and a slur. The middle and bottom staves contain chordal accompaniment. The instruction *fff* is written in the beginning of the third staff.

Fourth system of musical notation. It consists of a grand staff with three staves. The top staff contains chordal textures. The middle and bottom staves contain a bass line with notes marked with 'v'. The instruction *sf* is written in the middle of the system.

p
She is

calme
p

dead; _____

ad lib.
For the mys-tic All - See - ing Has bid - den her

p *più mosso*

Red. *

soul wing its flight To His realm,

p
and the Sun of my be - ing is

p

shroud - ed in in - fin - ite Night.

p

Stesso movimento.

What are em - pe - ry,

mf

p

rich - - - es, or plea - sure, In a

mf

world whence her spi - - rit has fled?

cresc.

cresc.

f *appassionata*

What is life, when be - reft of its trea - sure, It's

love? My Be - lov'd is dead.

lunga. pp
parlando

Come primo.

pp

Andante ma non troppo.

All na - tions shall

con espressione
p
poco rall.



come as of du - ty To wor - ship, wor - ship the

ped. * ped. * ped. * ped. * ped. *

path that she trod, To gaze on the shrine of her

ped. * ped. * ped. * ped. *

beau - ty.

ped. * ped. * ped. *

Who rests in the Gar -

ped. * ped. * ped. * ped. * ped.

ad lib.
p
 den, in the Gar den of God.
colla voce
p

Più mosso e molto appassionata.
f
bien chanté
ped.

crescendo
ped. * *ped.* * *ped.* * *ped.* *

rit.
ped. * *ped.* *

eubato
ff *sf* *ff* *f*

rall. - - -
 2
 I have

rall. - - - -

Allegretto grazioso.

pil-lowed thy tomb in the a - zure of Hea - ven, mine Ar - jamand

rall. * *rall.* * *rall.* * *simile*

sweet: And boun - ti - ful Earth for thy

rall. - - - - *tempo* *rall.* - -

plea - sure With beau - ty ca - res - ses thy feet I have

pil - lowed thy tomb in the a - zure of Hea - - ven,

mine — Ar - - jamand sweet And

ff

boun - ti - ful Earth for thy plea - - - - - sure With beauty ca -

ad lib.

res - - - - - ses thy feet. So sleep,

p

colla voce

p both pedals

ped.

*

lov - ing Heart: So, sleep, lov - ing Heart:

p

ped.

*

ped.

*

ped.

*

lov - - - - - ing Heart.

ped.

*

ped.

*

ped.

*

ped.

*

p

pp

*

Allegro con fuoco.

The first system of music consists of four measures. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music begins with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. There are three accents (V) over the right hand in the second measure.

The second system of music consists of four measures. The notation continues from the first system. The right hand features a melodic line with a long slur across measures 6 and 7. The left hand continues with its rhythmic accompaniment. There are three accents (V) over the right hand in the eighth measure.

The third system of music consists of four measures. The right hand has a melodic line with a long slur across measures 10 and 11. The left hand continues with its rhythmic accompaniment. The system ends with a double bar line and a key signature change to two flats (Bb, Eb).

The fourth system of music consists of four measures. The key signature is now two flats (Bb, Eb). The music begins with a fortissimo (ff) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

ff rall. *tempo*

To mor - row Ser - - a -



fil his trum - pet shall sound,



ff

To mor - row Ser - - a -



- fil his trum - pet shall sound And



souls that have slum - - - bered,

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "souls that have slum - - - bered,". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The music is in a slow, somber tempo.

slum - - - bered in sor - - - row

The second system continues the vocal line with the lyrics "slum - - - bered in sor - - - row". The piano accompaniment continues with similar chordal textures. The vocal line has a long note on "row" that spans across the end of the system.

ff Shall break

The third system begins with a vocal rest followed by the lyrics "Shall break". The piano accompaniment is marked *ff* (fortissimo) and features a rhythmic pattern of chords. A fermata is placed over the word "break".

sempre ff from the des - o - late ground. *Andante.*

The fourth system features the lyrics "from the des - o - late ground." with a *sempre ff* marking. The tempo is marked *Andante.* The piano accompaniment includes a *ff* marking and a fermata over the word "ground". A decorative asterisk is located below the piano part at the end of the system.

Piangendo.

f *ff* *sf* *f*

ff *p*

pp

Andante.

Then, pass, then pass,

mf

Ad. * *Ad.* * *Ad.* * *Ad.*

through the domes of thy pris - - on

Out - soar the do - min - - - ion

poco a poco crescendo
The do - min - ion of Fate

p *molto crescendo* *rall.*
By the path where Love's incense has

mf *colla voce* *rall.*

crescendo poco a poco

ris - en Thoushalt find me at last,

at last, at last

Andante maestoso.

fff rall. ad lib. in the Gate.

colla voce

ff *rall.* *ffff*

sff

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To my son Vernon.

SONG FANCIES.

IV.

Wander - Thirst.

Lyric by
GERALD GOULD.

Music by
LONDON RONALD.

Allegretto ma non troppo

Voice

Piano

non legato.

f very rhythmic

Be -

non legato.

p

- yond the East the sun - rise, be - yond the West the

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