



MEG BLANE

A Rhapsody of the Sea

FOR MEZZO SOPRANO SOLO, CHORUS , ORCHESTRA

THE WORDS WRITTEN BY
ROBERT BUCHANAN

THE MUSIC COMPOSED BY
S. COLERIDGE-TAYLOR
(OP. 48)

BASSOON 1

COVER IMAGE

Tempête de mer avec épaves de navires

by

Claude-Joseph Vernet

1770

Staatsgalerie Schleissheim

Oberschleißheim, Germany



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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>Autograph Manuscript:</i>	Royal College of Music Library, London: MS 4867
<i>Vocal Score:</i>	Novello's Original Octavo Edition no. 11807, Novello, Ewer & Co., 1902
<i>Royal College of Music Library</i>	Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Bassoon 1

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

1

9

4-12

sf *sf* *sf* *sf*

17

poco rit..... poco accel.....

1

mp *mf*

27

1

f *p* *mf* *mf*

36

4

37-40

mf *f* *dim.*

45

rall.....

2 a tempo

12

49-60

61 3

pp *mp* 65-66 *p* 69-70 *mp* molto cresc.

73 4 accel..... a tempo

f *fz* *mp*

81 1 2 rall.....

sf *mp* *sf* 87-88

89 5 a tempo

mp *sf* *mf* *f* *mp* *sf*

99 rall..... Moderato.

sf *p* *mf* *p*

107

f

112

mp *f* *mp*

END OF PROLOGUE

119

f *mp* *mf*

1

mf *f*

7

f *mf* *f*

13

sf *f* *mp* *f*

Più tranquillo

19

mf *mp*

22-23

79 **a tempo**

p *83-85* *p*

89

pp *mp* *pp* *mf* *pp*

98

sf *mf* *p* **1** **3** *105-107*

accel..... rall.....

108 **8** **a tempo**

pp *mp* *pp* **2** *113-114*

117 **9** **Poco più mosso.**

dim. *p* *f* **1** *f*

124

mf *f* *f* *rit.*

129 **a tempo**

mf *mf* **1** **2** *132-133*

136 **10**

p *pp* *pp* **2** *141-142*

poco rit..... a tempo

143

f *p cresc..... sf*

152

mf *cresc.* *ff* *pp* *accel..... rall.* *rall..... 11 a tempo*

160

p *mp* *f*

167

pp *mp* *rall.* *poco a poco* *Allegro.*

175

pp

182

mf *dim..... p* *12 poco rit.....*

191

pp *a tempo* *195-197* *mp* *mf*

201

p *203-205* *mp* *f* *p* *13*

5

211-215

ff

sf

mf

poco a poco accelerando.....

223

2

224-225

mf

1

Poco più mosso.
marcato

232

mp

mp

14

rit..... a tempo

240

2

242-243

p

mp

pp

247

3

mf

mp

4

252-255

256

1

p

pp

15

262

3

4

264-267

mp

4

270-273

274

mp *mp*

280

f *mp* *rall.* *morendo* 2 6 3

291

17 *Moderato.* 1

298

dim. *fp* *mp* *mp* *cresc.* *sf* 18 2 305-306

307

19 *sf* *f* *accel.* *rall.* *Allegro.* 1 1 1

315

dim. *mf* 3 3 3 3

321-323

321-323 *mp* *p* *mf* 3

331

20 2 1 334-335 *f* *sf*

Poco più mosso.

340 *sf* *sf* accel. 3 343-345

Molto Allegro.

349 *ff*

356 *sf* *cresc.*

rall.....

364 *sf* 21 Allegro furioso.

372 *sf*

379

386 22

390 *mf* 4 394-397

398 *mf* *cresc..... f* 403-405 **3**

406 **Poco più mosso.** **23** *ff* 410-423 **14**

424 *f* *sff* 430-431 **1** **2** **13** *rall.*

432 **Meno mosso.** *sff* 434-435 *sf* *mf* *mp* **2** **1**

441 *cresc..... mf* *mf* *mp*

450 **dim. e rall.....** 451-455 *pp* **5**

462 **24** **Poco meno mosso.** *ppp* 464-471 **1** **8** *accel.....*
S. Now steel thy heart, thou wo - man -

25 **Tempo Allegro moderato.** 477 *mp* 482-483 *p* **2** **13**
- heart - ed one !

486

mf *mf* *mp* *dim.*

494

mp *mf*

26 *Molto moderato.*

502

p *mp*

510

mp

27

518

mf *f* *f* *mf*

528-530

f *mp* *p* *mp*

28

537

sf *mf* *mf*

29 *Poco più mosso.*

accel. *Più mosso.* *rit.*

544

ff *sff* *sff*

2

Tempo molto Moderato.

rall. *rall.*

551-552

553 **30** a tempo **Largamente.**

ff

561

mf *dim.* *pp* *rall.*

EPILOGUE

1 **Lento molto espressivo.** **1**

2-7 9-10 *f* *p* 14-20

21 **2**

mp *mf* *pp* *pp* *dim.*

3 *accel.*

34-38 *pp* *mp* *mf* *sf* 46-47

48 *rall.* *a tempo*

mf *f* *p* *mp* *pp*

58 **4** **Più agitato**

59-61 *f* *dim.* *p* 66-68 *p*

70 **5** *poco accel.*

mp *pp* *p* *mf* *sf*

3 **6** rall..... poco agitato 2

80-82 *f* 87-88 *p*

93 *cresc. poco a poco* *sff* *mf* *dim.* **7** molto accel..... rall..... a tempo

103 *p* *mp* *dim.* *p* *pp* **8** 112-115 4

116 *p* *mf* *p cresc.* *mf* *cresc.* **9**

127 *a tempo* **10** *rall.....* **11** **2**

128-136 137-138 139-149 151-152

192

rall.

pp



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Catalog Number

11.15/03