



# 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 2

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

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library, London: MS 4867

Novello's Original Octavo Edition no. 11807, Novello, Ewer & Co., 1902

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk

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## 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 2

# Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

## PROLOGUE

**Allegro molto Agitato.**

17 *poco rit.*..... *poco accel.*.....

27 *f* *p* 30-33 *mf* 37-40 *mf* *tr*

42 *tr* *f* *dim.* *rall.*..... **2** *a tempo* **14** 49-62

**3** 63-66 *p* 69-70 *mp* *molto cresc.* *accel.*.....

75 **4** *f* *fz* *mp* *sf* *a tempo*

82 **1** *mp* *sf* **1** **2** *rall.*..... 87-88

89 **5** a tempo

99 rall..... Moderato.

107

113

END OF PROLOGUE

119

**1**

7

**2**

**Più tranquillo**

19 *mf* *mp* *p* **3**

25 *f* *mf*

30 *f* *mf* *poco rit.* **1** **2** *Animato.* *rall.* *mf dim.* 35-36

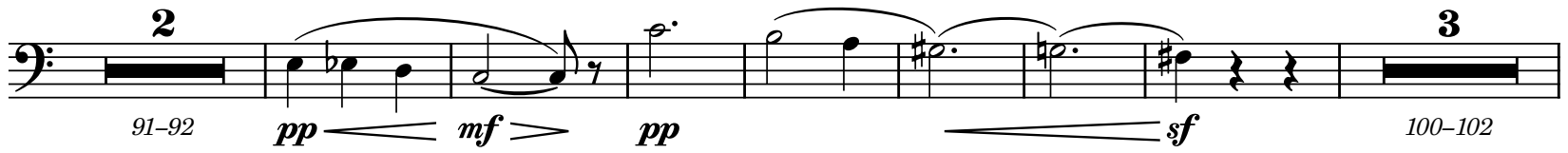
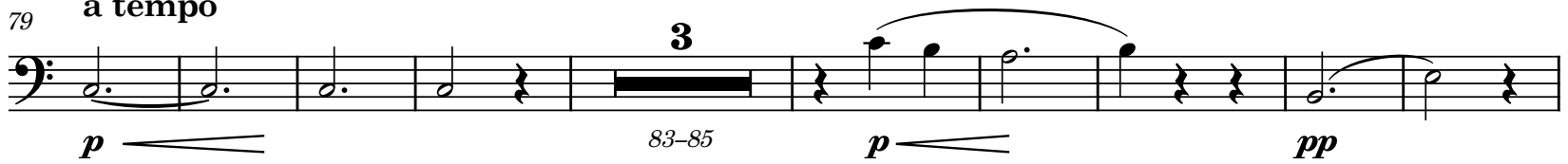
38 *a tempo* **5** *Più Agitato.* *mf* *f*

45 **1** *sf* *sf*

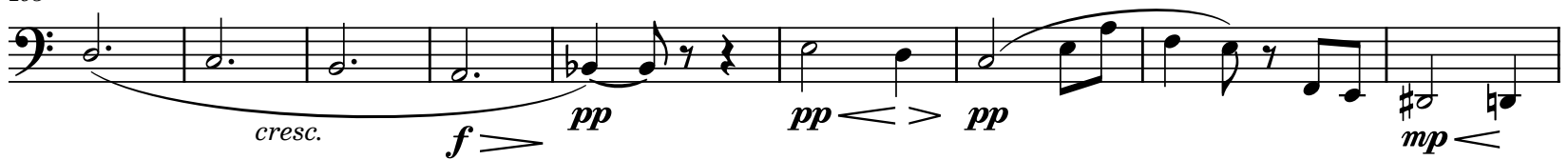
51-54 **4** *rall.* **6** *Andante.* *mf*

59 *fp* **3** *pp* **2** *rit.* 60-62 65-66

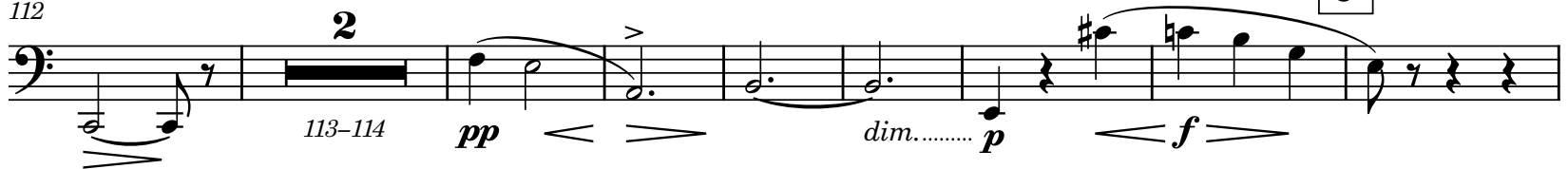
68 *a tempo* **7** *Poco più moto.* *poco rit.* **1** **6** **2** *pp* 71-76 77-78

79 **a tempo**

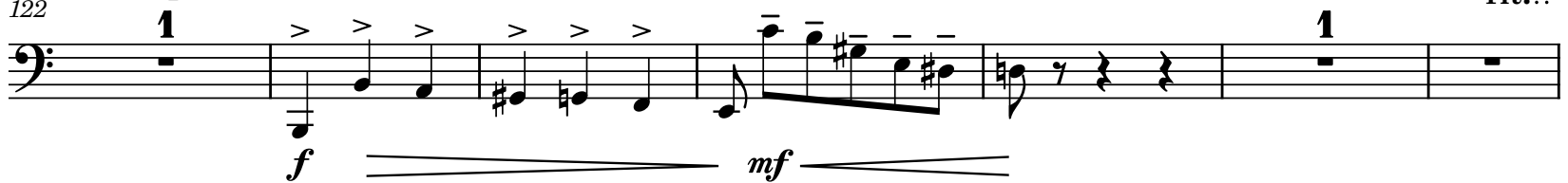
8

103 **accel..... rall..... a tempo**

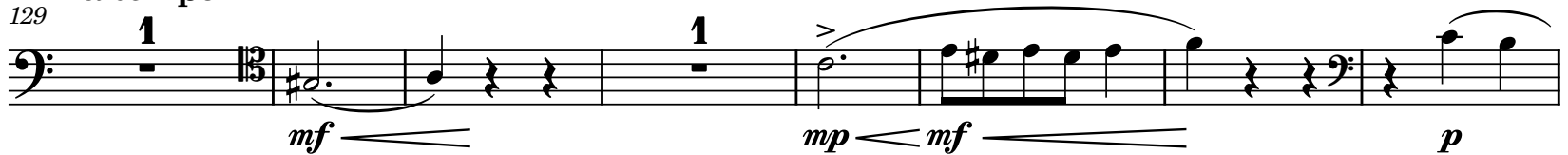
112



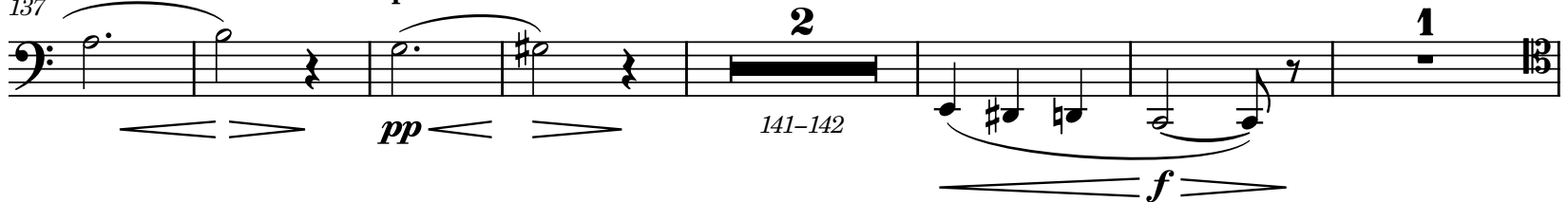
9

122 **Poco più mosso.**

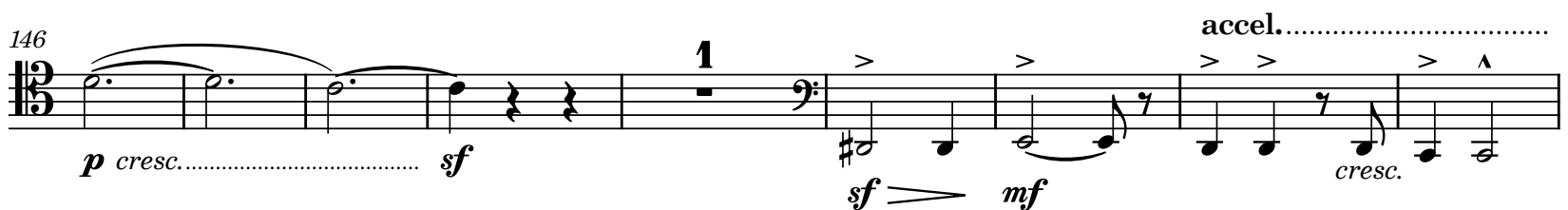
rit...

129 **a tempo**

10

137 **poco rit..... a tempo**

146



accel.....



155 *rall.* *ff* *pp* *p* *mp* **11** *a tempo*

164 *f* *rall.* *poco a poco*

172 *Allegro.* *pp* *mp*

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

192 *a tempo* *pp* *mp* *mf* *p*

202 *mp* *f* *p*

210 **13** *ff* *sf*

220 *mf* *poco a poco accelerando* **2** **2**

Poco più mosso.

marcato

228

*mf* *mp*

236

*mp* *p* rit.....

244

**14** a tempo

*mp* *pp*

250

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

**15**

*mp* *f* *pp*

276

*mp* *f*

283

rall.....

*mp* *mp* morendo

292 ..... **17** Moderato.

*sf* *dim.* *fp*

300 accel. **18** Poco più mosso. accel.....

*mp* *mp* *cresc. sf*

308 ..... rall..... **19** Allegro.

*sf* *f*

316

*dim.* *mf* 321-323

324

*mp* *p* 330-331

333 ..... **20**

*f* *sf*

339 accel.

*sf* *sf* 343-345

Poco più mosso.

346 *tr* *tr* *accel.*

Molto Allegro.

353 *ff* *sf*

rall.

361 *cresc.* *pesante*

21 Allegro furioso.

369 *sf*

376 *sf*

382

22

388 *mf* 4 394-397

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

**Poco più mosso.**

406

**23**

**14**

*ff*

410–423

The image shows a musical score for a bass line. The tempo is marked 'Poco più mosso.' The measure number 406 is at the beginning. The key signature has one sharp (F#). The bass line starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132

Meno mosso.

434-435

*sf* *mf* *mp* *cresc.*.....

443 **13** *dim. e rall. ....* *mf* *mp* *mf* *451-463*

24 Poco meno mosso. accel.....

8

464-471

S. Now steel thy heart, thou wo - man - heart - ed

478 ..... **25** Tempo Allegro moderato.

*mp* **2** **13** **2**

one ! \_\_\_\_\_ 482-483 484-485

486

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

26

495

*mp* *mf*

rall..... Molto moderato.

503

*p* *mp*

27

511

*mp* *mf* *f*

27

521

*f* *mf* *f*

28

532

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

29

540

*mf* *ff*


30

547

*sff* *f* *ff*

30

556 **Largamente.**



The second system of the musical score is written on a single bass staff. It begins with a half note B-flat, followed by a quarter note G, a quarter rest, and a half note F. This is followed by a half note B-flat, a quarter note G, a quarter rest, and a half note F. The next measure contains a half note B-flat, a quarter note G, a quarter rest, and a half note F. The final measure of the system contains a half note B-flat, a quarter note G, a quarter rest, and a half note F. The system concludes with a double bar line. The tempo marking 'Largamente.' is placed above the staff.

562

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

## EPILOGUE

**Lento molto espressivo.**

The first system of the musical score is for the piece 'Lento molto espressivo.' It is written in bass clef with a 2/4 time signature. The tempo and mood are indicated by the text 'Lento molto espressivo.' above the staff. The score consists of several measures, some of which are marked with thick black bars indicating specific fingerings or techniques. The measures are numbered 6, 2, 1, and 7. The dynamics are marked with *f* (forte) and *p* (piano). The tempo is marked with a large 'L' and the text 'Lento molto espressivo.'.

21

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

2

[illegible]

45 *sf* **3** *rall.* **1** *a tempo*

46-48

49 *f* *p*





167

**12** largamente

*cresc.* *mf* *ff*

178

**13** a tempo

rall.....

*pp* *mp*

183-184

187

Morendo.....

*pp* *mp*

191

rall.....

*pp* *mp*



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