



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)

DOUBLE BASS

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

Double Bass

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

poco rit..... poco accel.

1 13 2 6

sf sf 4-16 17-18 19-24

25 1 pizz. *mf f mf pp mf*

33 pizz. 1 4 arco *mf*

43 *f dim. rall..... sf dim. pp* 2 a tempo

50-54 5 pizz. 5 3 8 arco *mf*

72 4 *molto cresc. f a tempo 2 77-78 mp*

81 1 1 2 *sf mp sf rall..... 87-88*

89 5 a tempo

mp sf mf f mp sf

99 rall..... Moderato.

mp p mf p f

108

f

115 pizz. arco

f p f

END OF PROLOGUE

120 pizz. arco

p sf f

1 pizz. arco

mf mf f

6 pizz.

f f mf

11 2

f mf

17 **Più tranquillo** **3** **3** pizz. **f** **p** **p** **f** 20-22

26 **arco** **f** **mp** **poco rit.** **1**

33 **4** **Poco meno mosso.** **Animato.** **rall.** **mp** **sf** **sf** **sf**

38 **5** **Più Agitato.** **1** **a tempo** **pizz.** **arco** **f**

45 **tr** **sf** **sf** **sf** **sf**

V.S. **2** **pizz.** **rall.** **6** **Andante.** **arco** **8** **mp** **mp** 52-53 59-66

Poco più moto. **Vln I 8va** **7** **1** **2** **2** **3** **3** **1** 67 69-70 71-72

poco rit. **a tempo** **9** **10** **2** **1** 77-78 80-88 90-99

100 *mf* *dim.* *p* *pizz.* *accel.* *rall.* *pp*

108 **8** *pp* *mp* *pp* *a tempo* *arco*

117 *mp* *p* *p* **9** *Poco più mosso.* *pizz.*

124 **1** **2** *rit...* *a tempo* **9** **2** *poco rit.* *126-127* *130-138* *139-140*

141 **10** *a tempo* *arco* **4** *p* *mf* *sf* *145-148*

152 *cresc.* *sf* *pp* *p* *accel.* *rall.* *pizz.* *rall.* **11** *a tempo*

160 *p* *cresc.* *f*

168 *rall.* *poco a poco* *pizz.* **Allegro.** **8** *mf* *p* *174-181*

182 pizz. 12 poco rit.....

p *mf* *p* 186-189

191 a tempo

pp

198 pizz. 4 pizz.

mf *p* 202-205 *mp*

207 13 6 arco

f *p* 210-215 *ff*

218 pizz.

sf *mf*

225 poco a poco accelerando..... Poco più mosso.

230-231 232-240

241 pizz. rit..... 14 a tempo V.S.

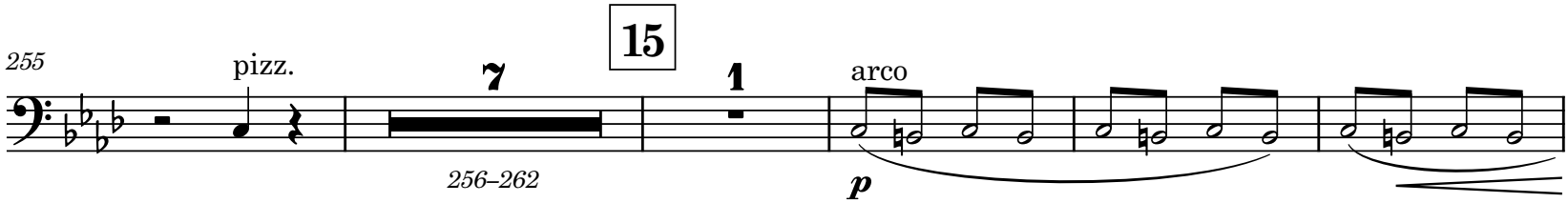
mp *p*

247 3

p *mf* *mp* 252-254

255 pizz. **7** **15** **1** arco *p*

256-262



267



272



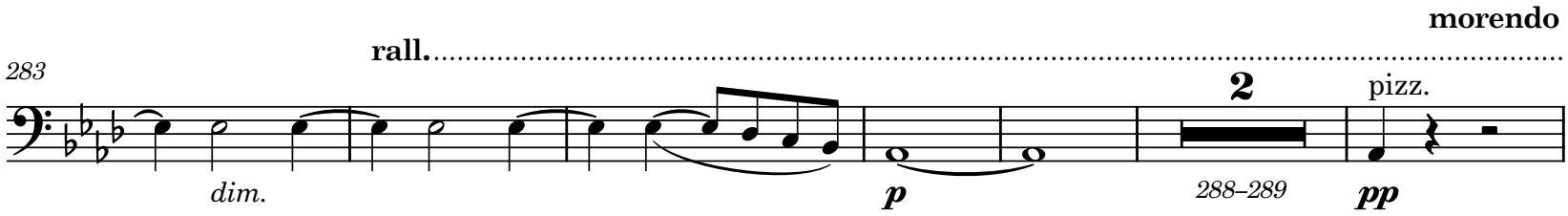
277 *f* *mf*



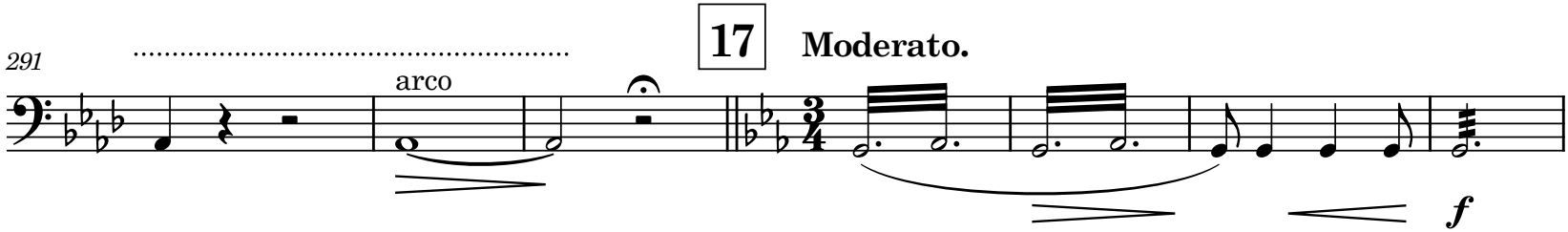
283 *dim.* *p* **2** pizz. *pp*

288-289

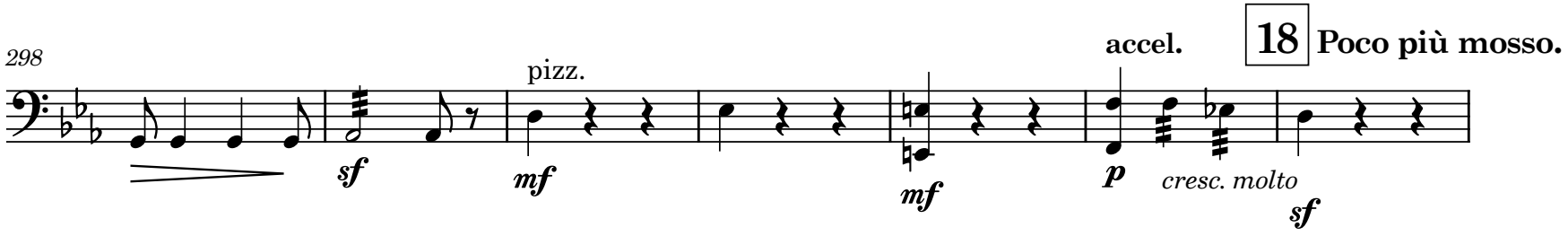
rall..... morendo



291 arco **17** Moderato. *f*

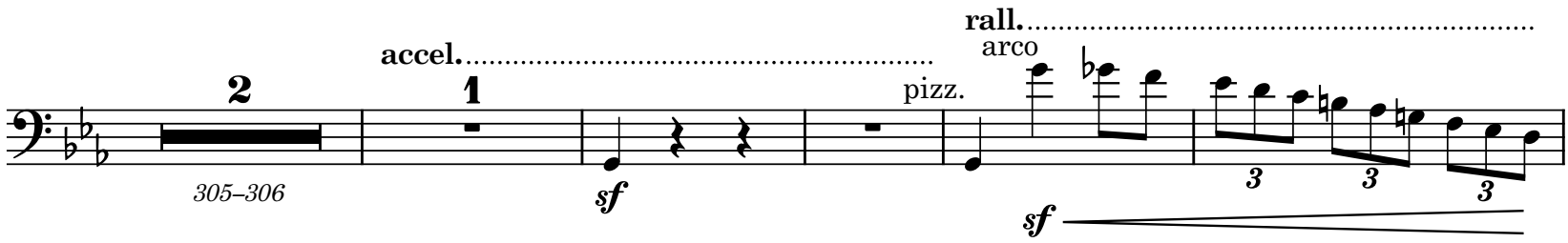


298 pizz. *sf* *mf* *mf* *p* *cresc. molto sf* **18** Poco più mosso. accel.



305-306 **2** **1** pizz. *sf* *sf* **3** **3** **3**

accel..... rall..... arco



376

ff *sf*

3

382

sf *sf* *sf* *sf* *sf*

22

389

pizz. *mf* *cresc.* *arco*

395

f *mf* *cresc.* 1

402

f *sf* *ff* *Poco più mosso.* *arco*

409

23 14 *f* *sf* *pizz.*

410-423

429

1 *rall.* 3 *Meno mosso.* *arco* 3 3 2 3

mf *mf*

430-432 436-437

439

3 1 *pizz.* 1 *mf*

446

dim. e rall.....

Musical staff for measures 446-452. The staff is in bass clef with a key signature of one flat (B-flat). The notes are: 446: B2, A2; 447: G2, F2; 448: E2, D2; 449: C2, B1; 450: A1, G1; 451: F1, E1; 452: D1, C1. Each measure contains a pair of notes beamed together, with a fermata over the second note.

453

1

pizz.

pp

pp

>

>

Musical staff for measures 453-459. The staff is in bass clef with a key signature of one flat. The notes are: 453: B2, A2; 454: G2, F2; 455: E2, D2; 456: C2, B1; 457: A1, G1; 458: F1, E1; 459: D1, C1. Measures 453-455 have a fermata over the second note. Measure 456 has a triplet of eighth notes (B2, A2, G2) marked 'pizz.' and an accent '>'. Measures 457-459 have a triplet of eighth notes (F1, E1, D1) marked with an accent '>'.

460

24

Poco meno mosso.

accel.....

11

5

464-474

475-479

Musical staff for measures 460-479. The staff is in bass clef with a key signature of one flat. Measures 460-463 have a triplet of eighth notes (B2, A2, G2) marked with an accent '>'. Measures 464-474 are a solid black bar labeled '464-474' and '11'. Measures 475-479 are a solid black bar labeled '475-479' and '5'.

25 Tempo Allegro moderato.

480 arco *mp* pizz. 2 484-485

488 *mf* 2 493-494 *mp*

26

496 rall..... *arco* *pizz.* **1** *arco* **Molto moderato.**

504 *pizz.* **1** *arco* *pizz.* *mf* *mp*

27

512 **1** **1** *mp*

519 *f*

28

526 *mf* *pizz.* *arco* *pizz.*

29

533 *arco* *pizz.* *arco* *accel....* *p* *molto* *sf* **1**

540 *accel.....* **Più mosso.** *rit.....* *rall.* **Tempo molto Moderato.**

sf *sff* **30**

547 *rall.....* *a tempo*

sff *f* *ff* *sf*

556 **Largamente.**

sf

562 *rall.....*

mf *p* *dim.... pp* *dim..... ppp*

EPILOGUE

Lento molto espressivo.

1 **6** **4** **1** **5**

p *mp* *pizz.* *arco*

12 **2** **7** **3** **1** **3**

pp *mf* *arco* *pizz.*

46 *rall.....* **1** *arco* **a tempo**

f *mp*

4 **4** **7**

55-58 59-65

66 **Più agitato** arco pizz. pizz. **5** poco accel. **3** **8**

72-74 75-82

6 rall... arco poco agitato **6** molto accel.

83 87-92 sf sf sf sf

7 rall..... a tempo pizz. **7**

97 108-114 pp cresc.

108 arco **8** **3** pizz. **pp** cresc.

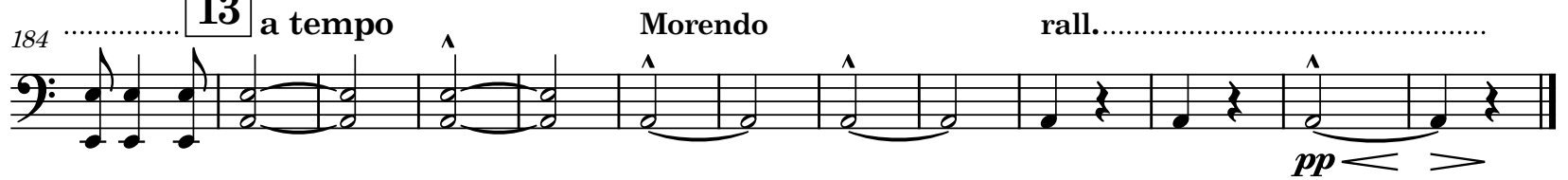
112-114 pp cresc.

117 **5** **5** **mf** **f** dim. **p**

118-122 123-127 mf f dim. p

5 a tempo **2** **10** **11** rall..... **6**

132-136 137-138 139-149 151-156

157 **11** a tempo171 **12** largamente184 **13** a tempo



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