



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)

FLUTE 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.

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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

Flute 1

Meg Blane

Robert Buchanan

PROLOGUE

Samuel Coleridge-Taylor

Allegro molto Agitato.

1 10 4-13 *mf*

15 1 *mf* 17-18 *poco rit.* 2 *poco accel.* 4 1 *mf* 21-24 *mf*

26 2 *f* 29-30 *mf*

34 1 *mf* 37-40 4 *mf*

43 1 2 *rall.* 3 *a tempo* 6 *mf* 46-48 49-54

56 3 4 59-62 *pp* *mp*

65 2 69-70 *pp* *sf*

accel.....

a tempo

71 *mp* *cresc.* *f* *sf*

78 *mp* *sf* *mp*

5

85 *sf* rall..... a tempo rall..... Moderato.

1 2 13 2 8

87-88 89-101 102-103 105-112

113 Ob. 1 *mp* *sf* *mp*

2 118-119

END OF PROLOGUE

121 *sf* 3 122-124

1 2 2 6 f 6

1-2 3-4

8 *f*

12 *f* 2 1 7

Più tranquillo

17 *f* *mf* 3 3

22 *mf* *f* 3

27 1 6 6 *f* *mf* poco rit.

32 4 Poco meno mosso. Animato. *f*

37 *dim.* rall..... a tempo 4 5 Più Agitato. 39-42 *pp*

44 *f* *mp* 3

48 *sf* *mf* 3 *sf* 4 51-54

55 *rall.*..... **6** *Andante.*

mf *mf* *sf* *pp*

60 *pp* *pp* *pp*

67 *rit.*..... *a tempo* **7** *Poco più moto.*

pp *f* *mf*

71-72

74 *poco rit.*..... *a tempo*

p *f* *p*

80-82 *pp* *pp*

89-92 *pp* *pp*

99 *sf* *100-102* *p* *cresc.* *rall.*..... *f* *pp*

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

109-112 *mp* 3 *pp* 116-118

119 **9** **Poco più mosso.**

121-124 *f* 3 *mf* 7 6 3 3

127 **rit..... a tempo**

129-132 *mp*

10

136 **poco rit..... a tempo**

137-138 2 139-140 2 141-142 2 *p* *cresc.*

147 **accel.....**

150-151 2 6 6 *mf* *cresc.*

154 **rall. a tempo**

159-162 *mp*

164 **rall. poco a poco**

170-173 3

Allegro.

174

mp

179

mf

184

dim.....

12 poco rit.....

3

190-192

a tempo

193

pp

1

8

198-205

206

mp *f* *p*

13

5

211-215

216

ff *sf*

6

220-225

poco a poco accelerando.....

226

mf

1

Poco più mosso.

232-233 *mp*

14**a tempo**

239 *p* *p* *mp*

246 *pp* *mf* *mp*

251 *mp*

15

258 *p* *pp* *mp*

rall.....

272 *p*

morendo

288 *3* *3* *2*

17 Moderato.

294 *sf* 295-296 *mf* 299-300 *mp*

accel.

18 Poco più mosso.

accel.....

303 *fp* *cresc. sf* *sf*

19

rall.....

Allegro.

310 *f* *sf* *f* *sf*

317 *mp* 319-326

329 *mf* 334-337

20

338 *<sf* *<sf* *<sf* *accel.* 343-344

Poco più mosso.

accel.....

346 *tr* *tr*

Molto Allegro.

353 *ff* *<sf* *sf*

Poco più mosso.**23**

406 *ff* 3 3 15 4
409-423 424-427

rall.**Meno mosso.**

428 *f* 3 3 3 3 *sf* *sff* 8
434-441

442 *mp* 3 *mf* 3 2 *mp*
447-448

dim. e rall.....**24****Poco meno mosso.****accel.....**

450 13 8
451-463 464-471
S. Now steel thy heart, thou wo - man -

25**Tempo Allegro moderato.**

477 *mp* 3
- heart - ed one ! 483-485

486 *mf* *mf*

26**rall.....****Molto moderato.**

6 2 3 2
492-497 498-499 500-502 505-506
mp

507 *mf* 1 *f* 6 6 6
tr

512 **27** *mp* *tr* *mp* 517-518 *mf* **28**

520 *f* *mf* 525-526 *mp*

529 *mf* 534-535

536 *mp* *sf* *sf* **29** *accel.....* *Poco più mosso.* *accel.....*

541 *sf* *mf* *ff* **30** *a tempo* *Tempo molto Moderato.*

547 *sff* *sff* 551-552 *sff*

556 *sf*

560 *Largamente.* *rall.....* *mf* 563-566 567-570

EPILOGUE

Lento molto espressivo.

Lento molto espressivo.

1-7 *mp* *f* 13-19

20 *mp* *mf* 25-31 32-40 Cl. 2

42 *accel.* *rall.* *a tempo* 46-47 *mf* *f* *p*

53 *dim.* *pp* 59-68 *p* **Più agitato**

71 *poco accel.* 72-74 *p* *sf* 80-82

83 *f* *pp* *cresc.* *mf* *cresc. poco a poco*

95 *rall.* *a tempo* *ff* *mf* *mf* *dim.*

104 *mp* *dim.* *p* 111-116 *mf*

118

mp *cresc.*

123

9

f *f* *sf*

128

f 131-136

10

11

11

a tempo

rall.....

a tempo

137-138 139-149 151-156 157-158 *p*

161

fp *fp* *mp* *sf* *f* *cresc.*

12

largamente

sf *ff*

13

a tempo

pp *mp* 183-184

Morendo.....

rall.....

pp



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PUBLISHING

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