



# 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 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.

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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 &amp; 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



Flute 2

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

1

10

4-13

*sf*

*sf*

*mf*

15

1

*mf*

17-18

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

2

4

21-24

*mf*

26

*f*

29-30

*mf*

34

1

*mf*

37-40

*mf*

43

1

2

rall..... a tempo

3

6

46-48

49-54

55

*mf*

*pp*

59-62

4

63

3

*mp*

*pp*

68-70

3

accel.....

71 *mp* *cresc.* *f*

a tempo

77 *sf* *mp* *sf* *mp*

5

84 *sf* *rall.* *a tempo* *rall.*

1 2 13 2

87-88 89-101 102-103

Moderato.

8 *Ob. 1* *mp*

105-112

END OF PROLOGUE

117 *mp*

2 3

118-119 122-124

1 *f*

2 2 6 6

1-2 3-4

8 *f*

12 *f* *f*

2

15-16

## Più tranquillo

18 *mf* 3 3 22-23

24 *f* 3 1

29 *f* *mf* poco rit..... Poco meno mosso.

34 *f* *dim.* rall..... Animato.

39 *mp* *pp* a tempo Più Agitato.

45 *f* *mp* *sf* *mf* *tr*

50 *sf* *mf* rall..... 51-54

57 *mf* *sf* *pp* *pp* Andante. 61-66

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*

88 *Fl. 1* *accel.*.....

*p* 89-96 100-102

**8**

104 *cresc.* *rall.*..... *a tempo*

*f* *pp* 109-112 *mp*

114 *pp* *f*

117-118

**9** Poco più mosso.

*rit.*.....

*mf* *sf*

121-124

*a tempo*

*mp* *p* *p*

129-132



138 **10** poco rit. .... a tempo **2**

141-142 *p*

146 **2** **6** **6**

cresc. .... *sf* 150-151

153 **11** a tempo **4**

accel. .... rall. .... *mf* cresc. *ff* *pp* 159-162

163 *mp* *f* **3** rall. poco a poco **4**

170-173

174 **Allegro.** *mp*

179 *mf*

184 **12** poco rit. .... **3**

dim. .... 190-192

a tempo **2** **7**

193-194 *pp* 199-205

13

206 *mp* *f* *p* 211-215 5

216 *ff* *sf* 220-225 6

poco a poco accelerando.....

226 *mf* 1

Poco più mosso.

232 *mp* 234-235 *mp* 2

239 *p* 242-243 *mp* 14 a tempo 2

246 *pp* 3 *mf* *mp*

251 252-254 *mp* 3 1

258 *p* *pp* 260-262 263-279 15 17 3

rall.....

280 Ob. 1

*p*

288

morendo

17 Moderato.

*sf*

297

2

299-300

*mf*

*mp*

accel.

18 Poco più mosso.

304

*fp*

cresc. *sf*

*sf*

*f*

accel.....

1

1

rall.....

19

311

Allegro.

*sf*

*f*

*sf*

317

8

319-326

*mp*

329

*mf*

4

334-337

20

338

*sf*

*<sf*

*<sf*

accel.

2

343-344

Poco più mosso. Flute 2

345

3

tr

tr

accel.....

351

Molto Allegro.

ff

sf

359

rall.....

pesante

2 2 3

362-363 364-365 366-368

sf

21 Allegro furioso.

370

sf

3 3 7

375

sf

sf

380

6 3 3

22

384

389

f

3 3 3

6

394-399

Poco più mosso.

400 *f* *cresc.* 403-405 *ff* 3 3 3

407 23 15 4 409-423 424-427 *f* 3 3

429 *sf* *rall.* *sf* *ff* 434-441 8 *Meno mosso.*

442 1 1 2 447-448 *mp*

450 *dim. e rall. ....* 24 *Poco meno mosso.* 13 8 451-463 464-471 *accel. ....* S. Now steel thy heart, \_\_\_\_\_ thou wo - man -

477 25 *Tempo Allegro moderato.* 5 483-487 *mp*

488 *mf* 6 2 492-497 498-499 *rall. ....* 3 4

26 *Molto moderato.* 3 2 2 500-502 *mp* 505-506 *mf* 509-510

511 **27** *f* 6 6 *mp* *mp*

517-518 *mf* 2 *f* 1 *mf* 2 525-526

**28**

527 *mp*

**29** *accel.*..... **Poco più mosso.**

534-535 *mp* 6 *sf* *sf*

*accel.*..... **Più mosso.** *rit.*..... *rall.*.....

540 7 *sf* *mf* 6

**Tempo molto Moderato.** *tr* *rall.*.....

545 *ff* *sff* *sff* 2 551-552

**30** *a tempo*

553 *sff* 6 6 *sf*

**Largamente.** *rall.*.....

560 3 *mf* 4 563-566 567-570

# EPILOGUE

11

**Lento molto espressivo.**

1 **7** **4** **19** **9**

1-7 9-12 13-31 32-40

41 **3** accel..... rall. a tempo

Cl. 2 46-47 *mf* *f* *p*

52 **4** **10** **5** Più agitato

55-58 59-68 *p*

72 **2** **8** **6** poco accel. rall.... poco agitato

73-74 75-82 *f* *pp* cresc.

91 **3** **3** **3** **3** **3** molto accel..... rall.....

*mf* *cresc. poco a poco* *ff*

98 **7** a tempo

*mf* *mf* *dim.*

105 **8** **7**

*mp dim.* *p* 111-117

118 *tr* *mf* **1** *mp* *cresc.* **6** **6** **9** *f*

124 **1** *f* **6** **6** *sf* **1**

129 *f* **6** **2** *a tempo* **6** **2** *131-136* *137-138*

**10** **11** *rall.....* **6** **2** *a tempo* *p* *fp* *fp*

*139-149* *151-156* *157-158*

163 *mp* *sf* *f* *cresc.*

**12** *largamente* *sf* **6** *ff*

180 *pp* **1** **2** *rall.....* **13** *a tempo* *tr* *mp* *183-184*

*Morendo....* *rall.....* *pp*







# ENGLISH HERITAGE

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