



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)

HARP

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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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

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

PAGE INTENTIONALLY LEFT BLANK

Harp

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato. poco rit..... poco accel.

1

16 2 6 18

1-16 17-18 19-24 25-42

Vln I

44 2

rall..... a tempo

p

Vln I

52 3

mf dim.

Vln I

58 3

mf dim.

Vln I

64

3 2 *p* 3 4

65-66 69-72

4

accel..... a tempo rall.....

2 2 10 2

73-74 75-76 77-86 87-88

5 a tempo rall..... Moderato.

END OF PROLOGUE

13 2

89-101 102-103 105-124

1

2 11

1-2 3-13

2

Harp

14 Vln I

Più tranquillo

8^{va}

mf

mf

20 (8)

f

f

1

7

24-30

4

Animato.

poco rit.....

Poco meno mosso.

rall.....

a tempo

5

Più Agitato.

31

1

2

2

1

4

12

33-34

35-36

39-42

43-54

6

Andante.

rall.....

Vln I

55

1

pp

3

63

pp

3

3

rit.....

68 a tempo **7** Poco più moto. poco rit..... a tempo

f 6 2 *p* 3

71-76 77-78

80

3 3 3 2 *p* 3

84-85

87

3 3 6 3 6

91

1 *mf* 6 2

97 *mp*

cresc. *sf* *f* *dim.* *p*

8

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

cresc. *f*

8

109-116

117

mp *dim.* *pp* 3

9 Poco più mosso.

7

121-127

128 *rit...* *a tempo*

mf

134

1

f

139 poco rit..... a tempo

10

141-150

156

161-167

172

177

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187

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197

202

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562

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642

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657

662

667

672

677

682

687

692

697

702

707

712

717

722

727

732

737

742

747

752

757

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7

168 **rall.** **poco a poco** **Allegro.**

Timp. mp 8va

177

mf

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

dim. p

191 **a tempo**

f 4 194-197

200

3 203-205

13

207

15

211-225

poco a poco accelerando.....

226

mf

Poco più mosso.

232

mf

237

1

mf

rit.....

14

a tempo

242

1

V.S.

246

mp *mf*

252

mp *p*

1 3

258

pp

15

3 5

260-262 263-267

268

mp

3 3

271-273

274

mp

3 3

277-279

rall.....

..morendo..

18

19

330-337

20 accel. Poco più mosso.accel..... Molto Allegro.

4 3 2 6 10

338-341 343-345 346-347 348-353 354-363

rall..... pesante **21** Allegro furioso. **22** Poco più mosso.

2 3 18 18 3

364-365 366-368 370-387 388-405 406-408

23 rall.

15 1 1

409-423

Hn 1

431 Meno mosso.

f 3 3 3 3 3

431

Timp. 3 3

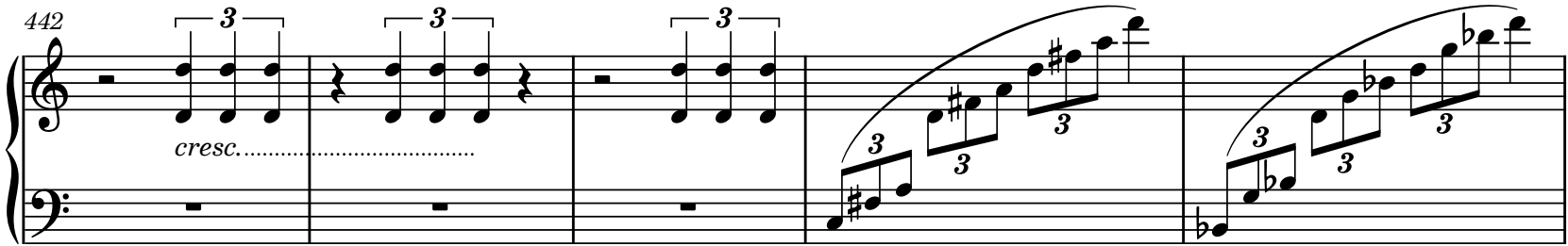
437

3 3 3 3 3 3

mp

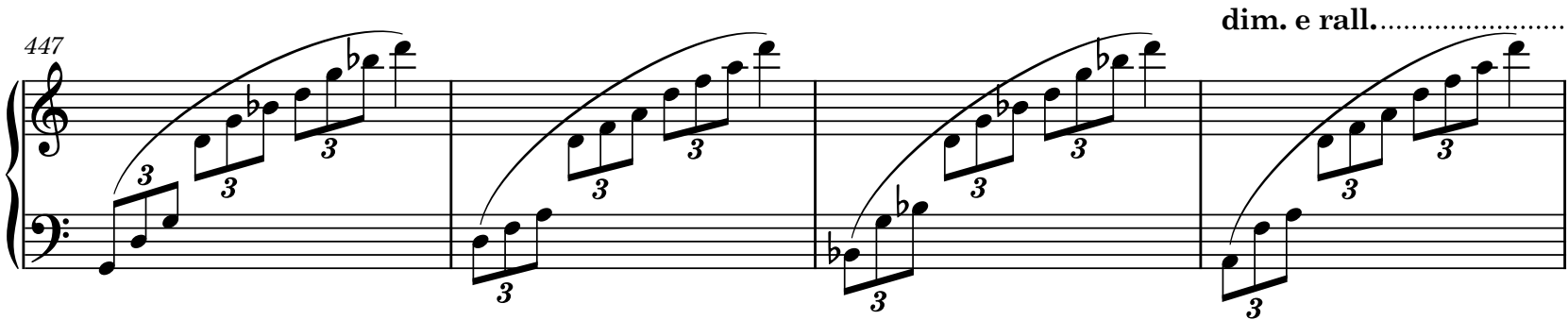
442

cresc.....



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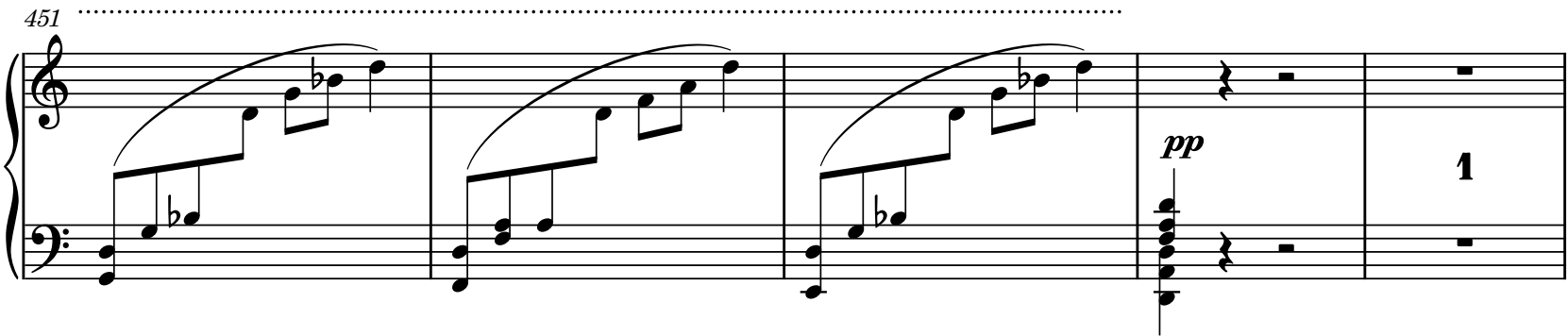
dim. e rall.....



451

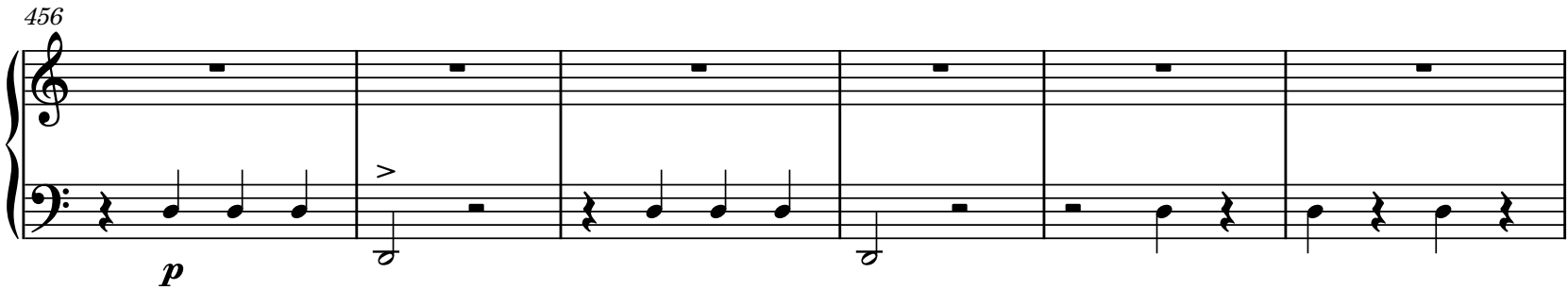
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456

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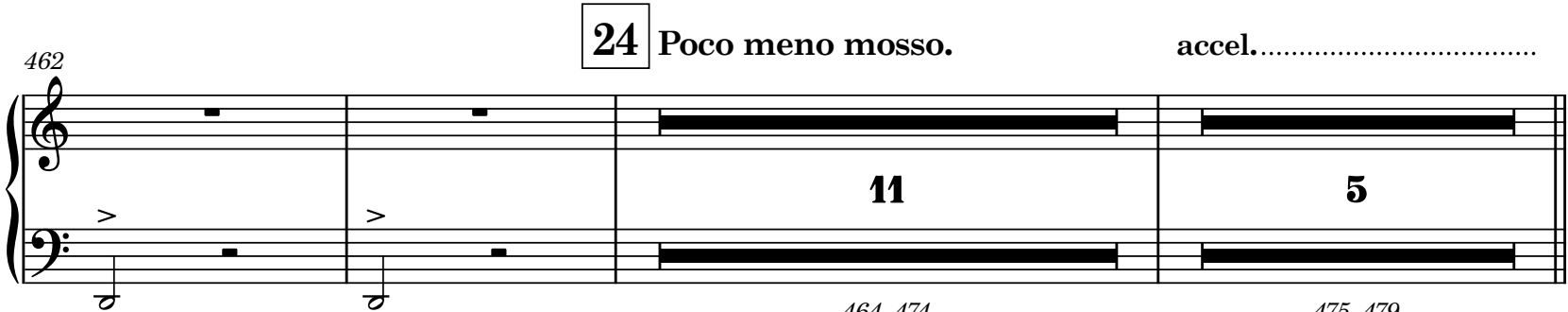


462

24 Poco meno mosso. *accel.....*

11

5



25 Tempo Allegro moderato.

480

mp *mp* 2 *mp*

484-485

487

mf

493

dim. *mp*

26

498 *rall.*..... *Molto moderato.*

3 3 6 6 7

503

6 6 6 6 7

507

6 6 1

27

512-514

mp

3 6 6

518

6 6 6

521

6 6 6

524

28

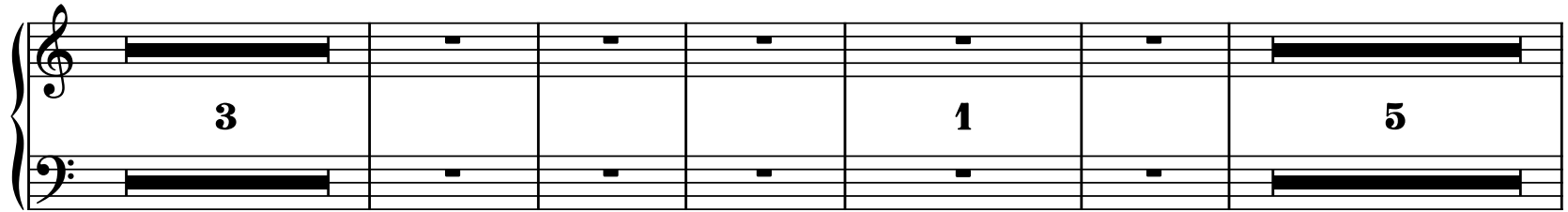
accel.

8

528-535

6 8

29 Poco più mosso. accel.... Più mosso. rit.....rall. Tempo molto Moderato.



537-539

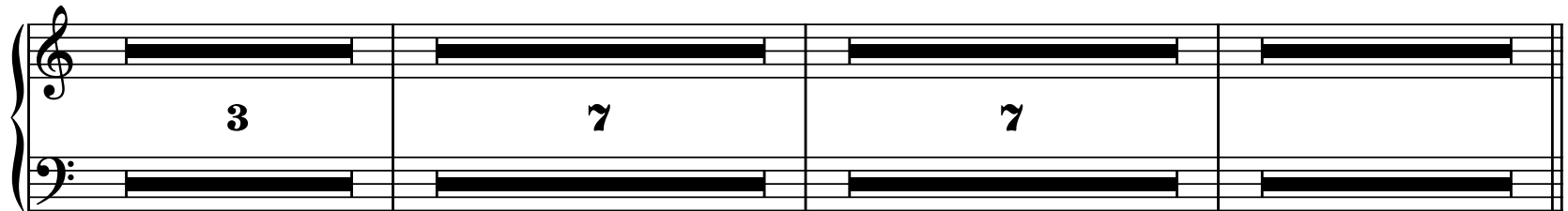
545-549

30

rall..... a tempo

Largamente.

rall.....



550-552

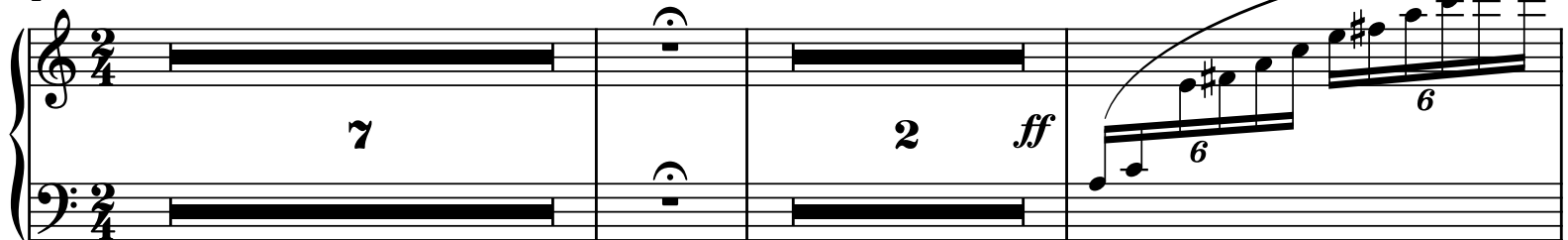
553-559

560-566

567-570

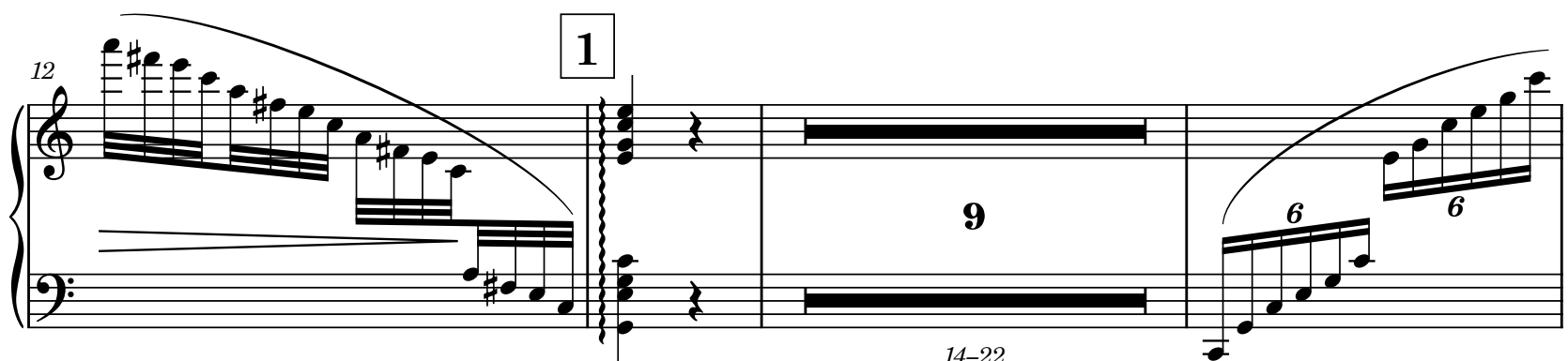
EPILOGUE

1 Lento molto espressivo.

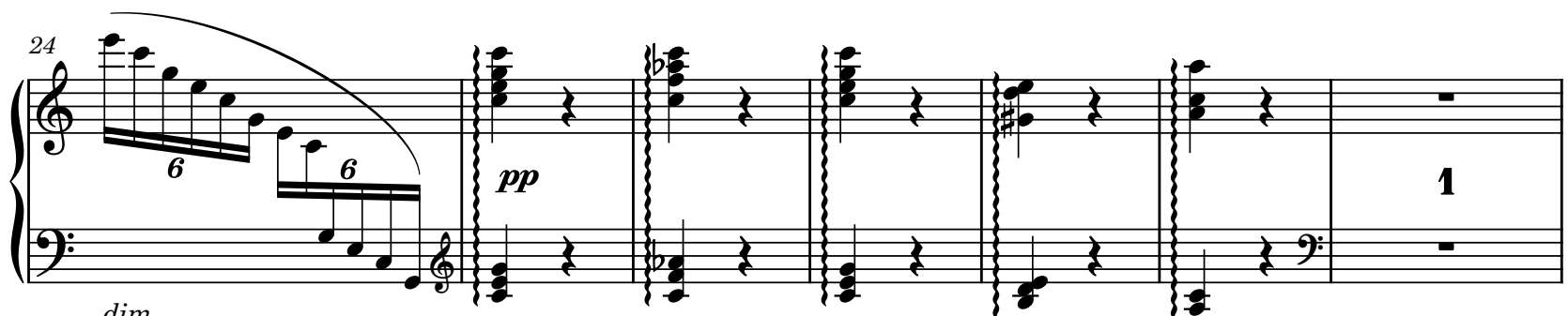


1-7

9-10



14-22



dim.

2

31 *p* *mf* 6 5 34-38

3

40 *ff* *sf* accel..... rall 3 3 2 42-44 46-48 49-50

a tempo

51 *pp* *mp* 6 6 6 6 1 7

4

Più agitato

56 1 10 2 59-68 69-70

5

poco accel.

71 *mp* 6 6 6 6 7 76-82

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6

rall.

poco agitato

molto accel.

83-85

7

a tempo

94-96 97-98

101

dim. mp mf

105

dim.

8

109

p mf

9

f *mf* 6

123-128 131-132

10

a tempo rall.

mp 6 10

135-136 140-149

11 a tempo

12 largamente

Org.

6 16 2

151-156 157-172 173-174

13

rall..... a tempo

f 3 3 3 3 3 3

181 183-184

Morendo.....

188

rall.....

192



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