



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)

HORN 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

<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

Horn (F) 2

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro moltgo Agitato.

1

sf *sf* *mp* *f*

4-10 13-16

poco rit. poco accel.

2 6 13

17-18 19-24 28-40

mf *f* *dim.*

41

rall.

47

2 a tempo 3

14 8

49-62 63-70

mp *molto cresc.*

73

4

accel. a tempo

f *fz*

79

1 1

mp *sf* *mp* *sf*

rall. 5 a tempo

2 4

87-88 93-96

mp *sf*

97

rall..... Moderato.

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

106

f *f*

113

mp *f* *p* *f*

END OF PROLOGUE

120

mp *mf* *sf*

1

mf *mf* *f*

7

mp *f* *mf* *f*

13

2

Più tranquillo

sf *f* *mp* *f* *p*

2

1

3

mf *mf* *f* *sf*

27 *poco rit.*..... *Poco meno mosso.*

mf *f* 33-34

35 *Animato.* *rall.*..... *a tempo*

f *dim.*

41 **5** *Più Agitato.*

p *f* *sf* 44-45

48

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

mf 60-66

68 *a tempo* **7** *Poco più moto.* *poco rit.*..... *a tempo* Cl. 1

69-70 71-76 77-78 79-82

85

pp *pp* 91-102

103 *accel.*..... *rall.*.....

pp *cresc.* *f* *pp*

108 **8** *a tempo*

pp *pp* *dim.*..... *p*

121 **9** *Poco più mosso.* *rit.. a tempo*

mp *f* *mf* *f*

130 **10** *poco rit.*..... *a tempo*

mf 134-138 139-140 *mp*

142 **11** *f* *f* *sf*

f 145-148 *f* *sf*

152 *accel.*..... *rall.* *rall.*..... *a tempo*

mf *cresc.* *ff* *p*

160

p *mp* *f*

167 *rall.* *poco a poco* *Allegro.*

p *pp* *mp*

175

mf **1**

184

12 poco rit.....
dim. *pp*

193 **a tempo**

pp **4** 194-197 *mp* *mf* *p* **3** 203-205

206

13 *mp* *f* *p* **3** 211-213 *f* *ff*

217

3 220-222 *sf* *mf* poco a poco accelerando

227

mf **2** 233-234 Poco più mosso.

236

14 *p* rit..... **2** **2** *a tempo* 242-243 244-245

246

pp *p* *mf* *mp*

252

Tpt 1

1

4

5

15

259-262

263-267

268

mp

14

6

Hn 1

270-283

284-289

rall.....

morendo

294

17 Moderato.

3

4

296-299

mp

mp

p

accel.

304

18 Poco più mosso.

2

1

1

2

305-306

sf

sf

310-311

f

19

accel.....

rall.....

Allegro.

314

11

319-329

mf

mf

332

20

3

339-341

mf

f

sf

accel.

343

Poco più mosso.

1

1

6

348-353

sf

ff

Molto Allegro.

356 *rall.*

sf sf f cresc.

365 *pesante* **21** *Allegro furioso.*

sf sf

373 *molto marcato*

sf sf

380

22 388

mf 394-397

398

mf cresc. f 403-405

406 *Poco più mosso.* **23**

ff 410-423

425 *rall.* *Meno mosso.*

mp < sf sf 430-431 434-442

456

pp

ppp

24

Poco meno mosso.

accel.

464-474

475-479

25 Tempo Allegro moderato.

480 Hn 1

483–485 *mp*

489

p

1

4

492–495

mp

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The system starts at measure 489. The first measure contains a quarter note G4, a quarter note A4, and a quarter rest. The second measure contains a quarter note Bb4, a quarter note C5, and a quarter rest. The third measure contains a quarter note D5, a quarter note E5, and a quarter rest. The fourth measure contains a quarter note F5, a quarter note G5, and a quarter rest. The fifth measure contains a quarter note A5, a quarter note Bb5, and a quarter rest. The sixth measure contains a quarter note C6, a quarter note D6, and a quarter rest. The seventh measure contains a quarter note E6, a quarter note F6, and a quarter rest. The eighth measure contains a quarter note G6, a quarter note A6, and a quarter rest. The ninth measure contains a quarter note Bb6, a quarter note C7, and a quarter rest. The tenth measure contains a quarter note D7, a quarter note E7, and a quarter rest. The eleventh measure contains a quarter note F7, a quarter note G7, and a quarter rest. The twelfth measure contains a quarter note A7, a quarter note Bb7, and a quarter rest. The thirteenth measure contains a quarter note C8, a quarter note D8, and a quarter rest. The fourteenth measure contains a quarter note E8, a quarter note F8, and a quarter rest. The fifteenth measure contains a quarter note G8, a quarter note A8, and a quarter rest. The sixteenth measure contains a quarter note Bb8, a quarter note C9, and a quarter rest. The seventeenth measure contains a quarter note D9, a quarter note E9, and a quarter rest. The eighteenth measure contains a quarter note F9, a quarter note G9, and a quarter rest. The nineteenth measure contains a quarter note A9, a quarter note Bb9, and a quarter rest. The twentieth measure contains a quarter note C10, a quarter note D10, and a quarter rest. The system ends with a double bar line. The dynamic marking *p* is at the beginning, and *mp* is at the end. The tempo marking 'Allegretto' is at the beginning. The time signature '3/4' is at the beginning. The key signature 'B-flat' is at the beginning. The measure numbers 489, 492–495, and 496 are at the bottom. The first measure of the next system is marked with a '1' and the second measure with a '4'.

26

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

3

500-502 *mp* *p*

[illegible]

537 **29** Poco più mosso. accel..... Più mosso. rit.....rall...

sf sf > mf sf mp mf

545 **Tempo molto Moderato.** rall..... a tempo

ff sff sff ff

551-552

554 **Largamente.**

562 rall.....

mf p dim..... p pp pp

EPILOGUE

1 **Lento molto espressivo.** **1** S.

2-7 9-12

"Lord!_____ heark - en to me! Save all poor

18 **2** Hn 1

souls at sea!_____ *mp mf* 24-26

33 **3** accel..... rall.....

34-38 42-48 *pp f*

51 **a tempo** **4**

pp mp 56-58 59-64

65 **Più agitato** **5** poco accel.

77 **6** rall..... poco agitato

3 87-89 **mf** cresc. poco a poco **molto accel.....** **rall.....** **sff**

7 a tempo **6** 99-104 **mp** dim. **p** **8** **pp**

113 **9** **5** 124-128 **mf** **p cresc.**

129 **6** 131-136 **a tempo** **10** **10** 140-149 **rall.**

151-152

2

1

11 a tempo

ppp

pp

mp cresc. poco a poco

163

12 largamente

f

cresc.

mf

cresc.

175

ff

pp

2

2

181-182

183-184

rall.....

185

13 a tempo

Morendo

rall.....

mp

p

p

pp



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