



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 3

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

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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

Meg Blane

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Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

The musical score for Horn (F) 3, Prologue, is divided into five systems. The first system, marked **Allegro molto Agitato.**, begins with a treble clef and a 3/4 time signature. It features a series of eighth notes with accents, followed by a rest, then a half note with an accent, and a final eighth note with an accent. Dynamics include *sf* (sforzando) and *mp* (mezzo-piano). Rehearsal marks 1, 7, and 4 are present. The second system includes tempo markings *poco rit.* and *poco accel.*, followed by a rest, then a half note with an accent, and a final eighth note with an accent. Dynamics include *sf* and *mp*. Rehearsal mark 1 is present. The third system includes a treble clef and a 3/4 time signature. It features a series of eighth notes with accents, followed by a rest, then a half note with an accent, and a final eighth note with an accent. Dynamics include *mp* and *f*. Rehearsal marks 2, 3, and 9 are present. The fourth system includes a treble clef and a 3/4 time signature. It features a series of eighth notes with accents, followed by a rest, then a half note with an accent, and a final eighth note with an accent. Dynamics include *mp* and *f*. Rehearsal mark 4 is present. The fifth system includes a treble clef and a 3/4 time signature. It features a series of eighth notes with accents, followed by a rest, then a half note with an accent, and a final eighth note with an accent. Dynamics include *mp* and *f*. Rehearsal mark 5 is present. The score concludes with a treble clef and a 3/4 time signature, marked **Moderato.**, with a final rest. Dynamics include *mf* and *sf*. Rehearsal mark 8 is present.

System 1: *sf*, *mp*, *f*. Rehearsal marks: 1, 7, 4.

System 2: *poco rit.*, *poco accel.*, *rall.*. Rehearsal mark: 1.

System 3: *a tempo*. Rehearsal marks: 2, 3, 9.

System 4: *accel.*, *a tempo*. Rehearsal mark: 4.

System 5: *rall.*, *a tempo*. Rehearsal mark: 5.

System 6: *Moderato.*. Rehearsal mark: 8.

113

mp *f* *f*

1

END OF PROLOGUE

121

mf *sf*

1

mf *mf* *f*

7

mp *f* *mf* *sf* *f*

11-12

2

14

mf *f* *sf*

2

3

Più tranquillo

4

5

15-18

19-23

27

mf *f*

1

poco rit.....

4

f *dim.*

2

Poco meno mosso.

Animato.

rall.....

39

f

3

1

Più Agitato.

a tempo

40-42

46

46

sf

sf

sf

mf

[illegible]

59

7

rit.....

1

a tempo

2

7

Poco più moto.

poco rit.....

6

2

60-66

69-70

71-76

77-78

a tempo
4
 Cl. 1
 79-82
 1
 pp
 pp

90

12

91-102

pp

cresc.

accel.

rall.

[illegible]

119

p

1

9

mp

f

mf

2

126-127

Poco più mosso.

128 rit.. a tempo **4** **2** **2** poco rit.....

129-132 *mp* 137-138 139-140

141 **10** a tempo

mp *f* 145-148

151 *sf* *mf* *cresc.* *ff*

accel..... rall. rall.....

1

159 **11** a tempo

pp *p* *f* 1

168 *rall.* poco a poco *p* *pp* **1** **16** Allegro.

174-189

12 poco rit.... a tempo **13** Hn 1 **13** **3**

190-192 193-205 211-213

214 *f* *ff* *sf* **3** *mf*

220-222

224 poco a poco accelerando..... Poco più mosso. *mf*

2

Hn 1 **2** *rit.* **2**

233-234 242-243

14 a tempo

2

244-245

pp

p *mf* *mp*

15

251

11 **5**

252-262 263-267

Hn 1

Tpt 1

272

4 **2**

276-279 282-283

p *f*

rall.....

2 **2** **2**

284-285 288-289 291-292

pp *sf*

17 Moderato.

3

295

3

f *dim.* *fp* *mp*

accel. **18** Poco più mosso.

accel..... rall.....

2 **1** **1** **2**

302 305-306 310-311

mp *p* *sf* *sf*

19 Allegro.

11

312 319-329

f *sf* *mf*

20

330

mf *mf* *f* *sf*

339-341 *mf* *cresc.* *sf* 348-353

3 *accel.* *Poco più mosso.* 1 *accel.* 6

354 **Molto Allegro.**

ff *sf* *sf* *f* *cresc.*

363 *rall.* *pesante*

21

370 **Allegro furioso.**

374

378 *molto marcato*

22

385

16 390-405

406 **Poco più mosso.** 23

ff 410-423 **14** **1**

425 **rall.**

mp < *sff* 430-431 **1** **2** *sff*

Meno mosso. **dim. e rall.**.....

16 **1** **3** **3** **3** **2** *pp* 434-449 454-455

456 **pp** **ppp**

25

24 **Poco meno mosso.** **accel.**..... **Tempo Allegro moderato.** **rall.**.....

11 **5** **16** **Hn 1** 464-474 475-479 480-495

26 **Molto moderato.**

mf *mp* *p* 499 509-511

505 **p**

3 509-511

27

mp *p* *mp* 512 517-519 **3**

520 28

f *f* *mf* *p*

529 29

f *sf* *p*

536 *accel..... Poco più mosso.* *accel..... Più mosso. rit....*

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

543 *rall.* **Tempo molto Moderato.** *rall.....* 2

mf *ff* *sff* *sff* 551-552

30 *a tempo*

ff

560 **Largamente.** *rall.....* 2

mf *p* 565-566 567-570

EPILOGUE

Lento molto espressivo. 1 *S.*

1 7 4 "Lord! hearken to me! Save all poor

18 2 6 9

18 2 6 9 *mf dim.* souls at sea! 21-22 26-31 32-40

3

Horn (F) 3

9

41 S. M-S. accel.....

No man speaks, For who could hear?____

46-48 *mf* *pp*

rall a tempo

55 *mp* *mp* *pp*

56-58 59-68

4 10 5

Più agitato

75-78 *mf* *f*

4 1 3

poco accel. rall..... poco agitato

90 *mf* *cresc. poco a poco* *sff* *mf*

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

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

105-108

4 8

112-115 *p* *mf* *f*

120-122 123-128

4 3 6 9

131-136 *mf* *fp sub.* *rall.....*

141-149 151-156

6 10 9 6

a tempo

11 a tempo

157

pp *mp* *cresc. poco a poco* *f*

12 largamente

169

cresc. *mf* *cresc.* *ff*

13 a tempo

180

pp *mp*

2 181-182 2 183-184

Morendo....

189

p *p* *pp*



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