



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 4

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

Robert Buchanan

Samuel Coleridge-Taylor

Allegro molto Agitato.

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97

rall..... Moderato.

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

106

f *f*

113

mp *f* *mp* *f*

END OF PROLOGUE

120

mp *mf* *sf*

1

mf *mf* *f*

7

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

11-12

14

2 4 3 3

Più tranquillo

15-18 19-21

p

25

f *sf* *mf*

a tempo

poco rit..... Hn 1

2 **4**

139-140 145-148

f

151 **accel.....** **rall.** **rall.....** **11 a tempo**

sf **mf** **cresc.** **ff** **pp**

160 **1** **1**

p **f**

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

1 **4** **4**

170-173 174-177

Bsn 1

12 poco rit..... a tempo

4 **3** **13**

186-189 190-192 193-205

mf

206 Hn 1 **13**

3

211-213 **f** **ff**

217 **poco a poco accelerando**

6 **4**

220-225 226-229

sf **mf**

232 **Poco più mosso.** **rit.....**

4

236-239 **p**

244 **14** a tempo

250 **15** Hn 1 Tpt 1

271 **4**

282-283 284-285 288-289 291-292

294 **17** Moderato. **18** Poco più mosso. accel.

307 **19** accel. rall. Allegro.

316 **20**

339-341 348-353

354 **Molto Allegro.**

ff sf f cresc.

rall.....

363 **pesante** 21 **Allegro furioso.**

sf f

372

sf

378 **molto marcato**

ff

22

mf 394-405

406 **Poco più mosso.** 23

ff 410-423 424-429

rall. **Meno mosso.**

430-432 434-439 Hn 1

446 **dim. e rall.....**

pp pp

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

10 11 5 18 2

454-463 464-474 475-479 480-497 498-499

26 Molto moderato.

500 Hn 3

mp *p* *p*

27

3 8

509-511 512-519

f *f* *mf*

28

3

527 529-531

sf *p* *mp*

accel....

29 Poco più mosso.

537

accel..... Più mosso. rit.....rall.

sf *sf* *mf* *sf* *mf* *ff*

30

Tempo molto Moderato.

546

rall..... a tempo

2

551-552

sff *sff* *ff*

31 Largamente.

555

32

562

2

565-566 567-570

mf *p*

rall.....

1 *Lento molto espressivo.*

The first system of the musical score is in 2/4 time and features a treble clef. It begins with a whole rest for 7 measures, followed by a half note G4. This is followed by another whole rest for 4 measures, then a half note G4. A box containing the number '1' is positioned above the first G4. The melody continues with a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a half note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics 'Lord! heark - en to me! Save all poor' are written below the staff, with a line under 'Lord!' for a vocal entry.

1-7 9-12 "Lord! _____ heark - en to me! Save all poor

18

souls at sea! _____

21-22

26-31

32-40

mf *dim.*

2

6

9

3

mf dim.

accel.....

S. M-S.

41

46-48

rall....

1

a tempo

f *pp*

No man speaks, For who could hear?_____

[illegible]

poco accel. 4 6 rall. poco agitato 3

75-78 *mf* *f* 87-89

90

7

mf *cresc. poco a poco* **molto accel.** *rall.* **a tempo** *mf*

sff

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '100' above the staff. The first six measures are eighth notes, each with an accent (>) above it. The first measure is a quarter rest, followed by a B-flat eighth note, then a quarter rest, a B-flat eighth note, a quarter rest, and a B-flat eighth note. The dynamic is marked 'dim.' below the staff. The next two measures are eighth notes, each with an accent (>) above it. The first measure is a quarter rest, followed by a B-flat eighth note, then a quarter rest, a B-flat eighth note, a quarter rest, and a B-flat eighth note. The dynamic is marked 'p' below the staff. The final measure of the system is a quarter rest, followed by a B-flat eighth note, then a quarter rest, a B-flat eighth note, a quarter rest, and a B-flat eighth note. The dynamic is marked 'pp' below the staff. The system ends with a double bar line and the number '8' in a box.

[illegible]

129 **f** **6** 131-136 **a tempo** **mf** **fp** sub. 140-149 **10** rall.

151-156 **11** **a tempo** **pp** **mp** cresc. poco a poco **f**

166 **12** largamente **cresc.** **mf** **cresc.** **ff**

177 **13** **pp** 181-182 **2** 183-184 **2** **rall.** **a tempo** **mp**

187 **Morendo** **rall.** **p** **p** **pp**



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