



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)

PIATTI

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

Piatti

Meg Blane

Robert Buchanan

PROLOGUE

Samuel Coleridge-Taylor

Allegro molto Agitato. **16** **2** **6** **1** **21** **3**

1-16 *17-18* *19-24* *25-45* *46-48*

2 **14** **3** **10** **2** **2** **10**

49-62 *63-72* *73-74* *75-76* *77-86*

5 **2** **13** **2** **END OF PROLOGUE** **Moderato.**

87-88 *89-101* *102-103* *105-124*

2 **1** **10** **1** **2** **4** **5**

1-2 *3-12* *15-18* *19-23*

3 **7** **1** **4** **Poco meno mosso.** **1** **Animato.** **1** **rall....**

24-30

f

f

B. Dr.

.....
38 **1** **4** **5** **1** with drumstick **8**
39-42 *f* *f* *f* 47-54

Più Agitato.

55 rall..... **6** **10** rit..... a tempo **7** **6** **Poco più moto.**
57-66 69-70 71-76

poco rit..... a tempo **2** **24** accel..... **1** **3** **1** a tempo **12**
77-78 79-102 105-107 109-120

9 **Poco più mosso.**
121 Tpt 1 with drumstick **3** **10** **2** **poco rit....**
f *f* 124-126 129-138 139-140

accel..... **10** a tempo **12** B. Dr. rall. **11** **1** a tempo **9**
141-152 159-167

poco a poco **12** **16** **12** **poco rit.....**
168 **1** Allegro. 174-189 190-192

13 a tempo 193-205 Hn 1 211-215 **5** *ff*

9 217-225 poco a poco accelerando **6** 226-231 Poco più mosso. **8** 232-239 Hp rit.....

14 243 a tempo with drumstick **1** *mp* **1** **1**

11 252-262 **15** 263-283 **21** 284-285 **2** rall..... Timp. *tr*

2 288-289 **2** 291-292 **17** Moderato. **8** 295-302 **1** accel.

18 Poco più mosso. with drumstick **2** 305-306 **3** 307-309 **2** 310-311 **19** Allegro. **26** 312-337 **20** 338-341 **4** accel.

..... **3** **2** **6** **8**

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

Tba rall.....

343-345 346-347 348-353 354-361

pesante

366

21 Allegro furioso.

1 **5**

373-377

sf *sf*

378

1

sf

386

1 **22** **18** **3** **15** **6**

Poco più mosso.

388-405 406-408 409-423 424-429

f

rall. **3** **16** **14** **24** **11**

Meno mosso. dim. e rall. Poco meno mosso.

430-432 434-449 450-463 464-474

25 **26** **27**

accel..... Tempo Allegro moderato.rall..... Molto moderato.

5 **18** **2** **3** **12** **16**

475-479 480-497 498-499 500-511 512-527

28 7 528-534 Timp. accel. Poco più mosso. accel. Più mosso. 1 rit.....

.....rall. 544 Tempo molto Moderato. 1 1 3 550-552 a tempo

554 5 555-559 Largamente. 6 561-566 rall..... 567-570

EPILOGUE

Lento molto espressivo.

S. M-S. 1 2 4 1 19 9-12 13-31

2 9 3 1 accel..... 7 rall 2 a tempo 8 4 10 32-40 42-48 49-50 51-58 59-68

Più agitato 2 5 4 poco accel. 8 6 rall.... 3 poco agitato 69-70 71-74 75-82 83-85

Piatti

Si. Dr.

molto accel.....

rall.....

a tempo

4

1

7

12

87-90

99-110

f

8

12

9

14

a tempo

2

11

rall.....

6

111-122

123-136

137-138

139-149

151-156

10

Timp.

a tempo

11

11

12

largamente

2

157-167

173-174

13

rall.....

a tempo

Morendo

rall.....

tacet al One

7

2

4

4

4

176-182

183-184

185-188

189-192

193-196



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