



# 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)

PICCOLO

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

*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



Piccolo

# Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

## PROLOGUE

**Allegro molto Agitato.**

**Allegro molto Agitato.**

**1** **13** **2** **poco rit.....**

**6** **21** **3** **14** **10** **3**

**4** **5**

**2** **2** **10** **2** **13**

**2** **15** **3** **END OF PROLOGUE**

**1** **2** **2** **6** **f** **6**

**4** **3** **3** **2** **4**

**Più tranquillo** **2** **3** **6**

**mf** **22-23** **24-29**

Fl. 1 8ba

19

8

1-2 3-4 6 6 9-12 15-18 22-23 24-29

*sf* *sf* *f* *f*

4-16 17-18 19-24 25-45 46-48 49-62 63-72 73-74 75-76 77-86 87-88 89-101 102-103 105-119 122-124

*poco accel.* *rall.....* *a tempo* *accel.....* *rall.....* *a tempo* *Moderato.*

a tempo **10** poco rit. .... **2** a tempo **2**

*129-138* *139-140* *141-142*

143 Fl. 1 8ba

150-151

152

6 *mf* *cresc.* *ff* *pp*

158

11 a tempo 6 *f* 1 rall.

159-164

169

poco a poco 4 Allegro. 16 12 poco rit. a tempo 3 13

170-173 174-189 190-192 193-205

206 Fl. 1 8ba

13 5 *ff*

211-215

217

*sf*

220-225 226-231 232-237

6 poco a poco accelerando 6 Poco più mosso. 6

Fl. 1 8ba

rit.....

14

a tempo

238

*p* *mp*

245

*pp*

250

*mf* *mp*

258

*p* *pp*

Fl. 1 8ba

286

*morendo*

294

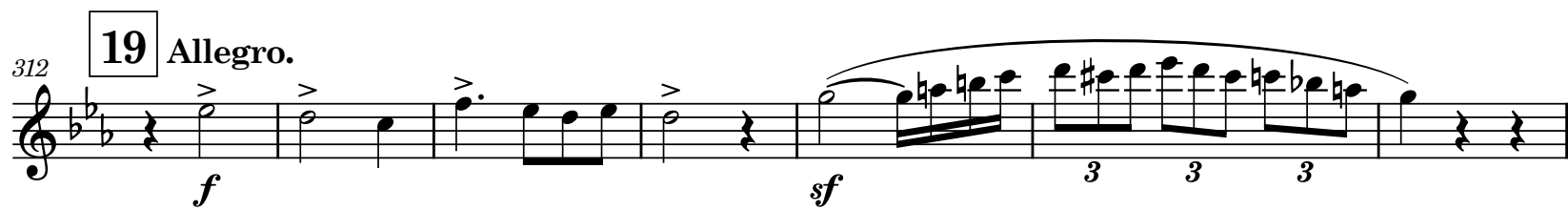
*sf*

306

*sf*

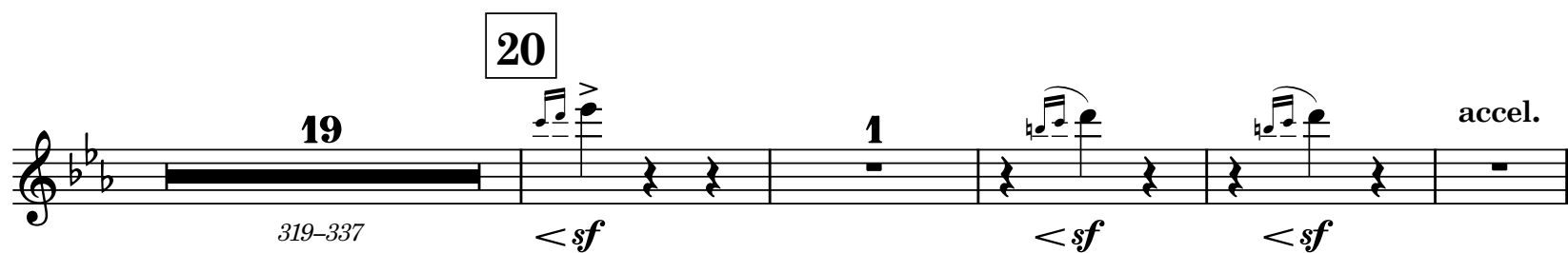


312 **19** Allegro.



*f* *sf* 3 3 3

**20**



**19** **1** accel.

319-337 *< sf* *< sf* *< sf*

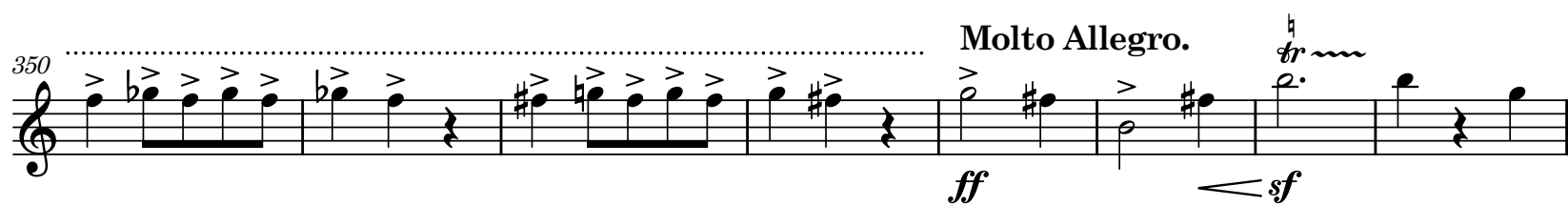
Poco più mosso.



**2** accel.....

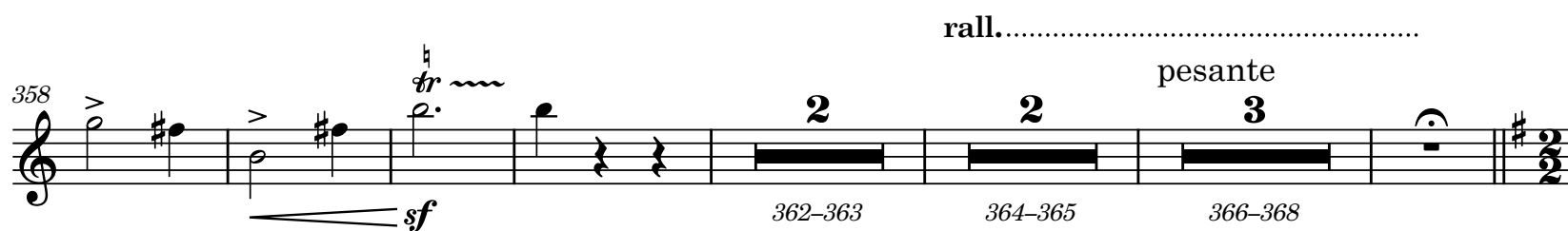
343-344 3

Molto Allegro.



*ff* *< sf*

rall.....



**2** **2** **3** pesante

362-363 364-365 366-368

21 Allegro furioso.

370 *sf*

375 *sf* *sf*

380

22

384

389 *mf*

Poco più mosso.

400 *f* *cresc.*

23

15 6 rall. 3 16

25

dim. e rall. 14 24 Poco meno mosso. accel..... Tempo Allegro moderato.rall..... 18 1

Ob. 1 8ba **Molto moderato.**

499 *mp* 505-506 *mf*

508 *f* 512-518 *mf*

521-526 *mp* 529-535 *mp* *sf*

**Poco più mosso.** *sf* *sf* *mf*

**Tempo molto Moderato.** *ff* *sff* *sff*

**30 a tempo** *sff* *6* *6*

**Largamente.** *sf* *mf* *4* *563-566* *567-570*

## EPILOGUE

Lento molto espressivo.

1 **7** **4** **1** **19** **2** **9**

1-7 9-12 13-31 32-40

41 **3** **1** **6**

42-47

accel.....

Fl. 1 8ba

rall

a tempo

*p*

55 **4** **1** **10** **2** **4** **8**

59-68 69-70 71-74 75-82

dim. *pp*

Più agitato

poco accel.

**6** **3**

83-85

poco agitato

Fl. 1 8ba

rall.

*cresc. poco a poco*

molto accel.....

96 **7** **8** **11** **12**

100-110 111-122

rall.....

a tempo

*ff*

**9** **6** **6**

123-128 131-136

*f*

a tempo **10** **11** **6** **11** **2**

137-138 139-149 151-156 157-158

rall.....

a tempo

159

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

168

*cresc.* *sf* 6

175

*ff* *mp* *rall.* 3 2

180-182 183-184

187

*Morendo* *fr* *pp* *rall.*



# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

11.15/03