



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)

SIDE DRUM

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

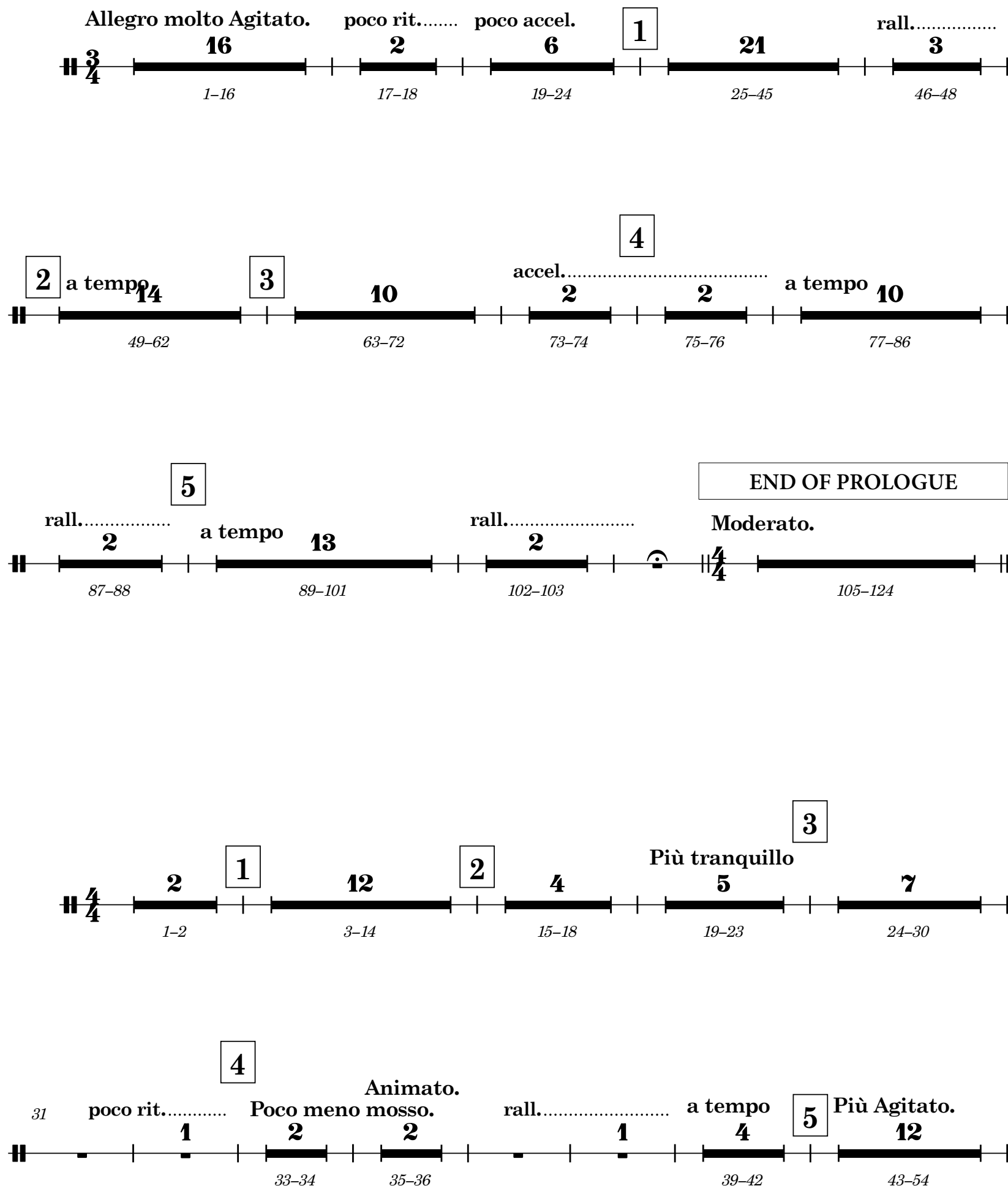
Side Drum

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE



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55 **rall.**..... **6** **Andante.** **10** **rit.**..... **a tempo** **7** **Poco più moto.** **6**

1 3 4 1 2 6

57-66 69-70 71-76

poco rit...... **a tempo** **2** **24** **accel.**..... **1** **rall.**..... **3** **1** **a tempo** **12**

77-78 79-102 105-107 109-120

8

9 **Poco più mosso.** **7** **rit.**.. **a tempo** **10** **poco rit.**..... **2** **a tempo** **12** **accel.**..... **2**

121-127 129-138 139-140 141-152 153-154

10

rall. **2** **rall.**..... **1** **11** **a tempo** **9** **rall.** **1** **poco a poco**

155-156 159-167

B. Dr.

172 **Allegro.** **16** **12** **poco rit.**..... **a tempo** **17** **13** **16**

174-189 190-192 193-209 210-225

poco a poco accelerando **Poco più mosso.** **rit.**..... **a tempo** **14** **15**

6 **9** **2** **19** **21**

226-231 232-240 242-243 244-262 263-283

rall..... **morendo**

6 **2** **17** **Moderato** **9** **1** **18** **Poco più mosso.** **3**

284-289 291-292 294-302 304-306

19 **3** **2** **Allegro.** **8** **13**

307-309 310-311 312-319 325-337

Tpt 1

20 **4** **Timp. accel.** **Poco più mosso.** **1** **accel.....** **marcato**

338-341

sf *sf*

.....
351 **Molto Allegro.** **1**

sf *sf*

358 **1** **change to Timpani** **1** **2** **3** **rall.....** **pesante**

364-365 366-368

sf

.....
369 **21** **Allegro furioso.** **12** **1(-6)** **2** **3** **4** **5** **6** **22**

370-381 *ff*

389 **1** change to Timpani **15** **23** **3** **15** **6**

391-405 406-408 409-423 424-429

Poco più mosso.

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

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

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

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

$\frac{3}{4}$

28 **29**

8 **3** **1**

528-535 537-539

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

30

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


5 **3** **7** **7**

545-549 550-552 553-559 560-566 567-570

EPILOGUE

Lento molto espressivo.

S. M-S.

1 

2 **4** **1** **19**

9-12 13-31

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

2 9 3 1 accel..... 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

Hp

89

molto accel.....

mp molto cresc.

3 3 3 3

7 rall.....

97 a tempo 12 8 12 9 14

99-110 111-122 123-136

sff

a tempo 2 10 11 rall..... 11 a tempo 16

137-138 139-149 151-156 157-172

12 largamente 10 13 rall..... a tempo 4 Morendo 4 rall..... tacet al One

173-182 183-184 185-188 189-192 193-196



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