



# 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)

TIMPANI

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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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



Timpani

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

1 (-45) 2 3 4 5

*sf sf dim. pp sempre p*

8 6 7 8 9 10 11 12 13

16 14 15 16 17 18 19 20 21

*poco rit. poco accel.*

24 22 23 24 25 26 27 28 29

*f pp mp*

32 30 31 32 33 34 35 36 37

*mp mp ppp*

40 38 39 40 41 42 43 44 45

*mf dim. rall.*

48 ..... 2 a tempo 3

13 8

50-62 63-70



67 rit..... a tempo **7** Poco più moto. poco rit..... a tempo accel.

**1** **2** **6** **2** **24**

69-70 71-76 77-78 79-102

104 ..... rall..... a tempo **9** Poco più mosso.

**1** **3** **1** **12**

105-107 109-120

Tpt 1

123 rit.. a tempo **2** **8**

*f* *p* 126-127 129-136

Fl. 2

**10**

poco rit..... a tempo **8** accel.....

139 *pp* cresc. 143-150 *mf* *mf* cresc.

155 rall. rall..... **11** a tempo **1** **2**

*ff* 159-160 *p*

165 **1** rall. poco a poco **1**

*mp* *p* *pp*

173 Allegro. **12** poco rit..... a tempo **16** **3** **13**

174-189 190-192 193-205

Hn 1

208 **13** **6** *tr* *tr* **6**

210-215 *ff* *sf* 220-225

poco a poco accelerando Poco più mosso.

6

226-231 *p* *dim.*

14

rit..... a tempo

4 2 9

237-240 242-243 244-252 Tpt 1

257

15

3 1

260-262 *pp*

268

4 4

*mp* 270-273 *p* 276-279

280

rall.....

2 2 2

*mf* 282-283 284-285 *pp* 288-289

290

morendo

17 Moderato.

2 4

291-292 *f* *p* *p* < *mf* 299-302

303

accel. 18 Poco più mosso. accel..... 19 rall..... Allegro.

1 3 3 2 13

304-306 307-309 310-311 312-324 Hp

326

20

6 4

332-337 338-341 *pp*



Timpani  
**Poco più mosso.** accel.....

5

342 **accel.**

change to Side Drum

**Molto Allegro.**

1 6 8

*p cresc.* 348-353 354-361

rall.....

pesante

**21** **Allegro furioso.**

362

Tba *f* 374-375

372

*sf* 374-375 *sf*

380

change to Side Drum 6 10 382-387 388-397 Hn 1

**Poco più mosso.**

400

3 403-405 *ff*

409 **23**

14 1 410-423 Hn 1

430 **rall.** **Meno mosso.**

*mf* 436-437

438

4 440-443

444 dim. e rall.....

1 1 1

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

451 .....

1

*pp* *pp*

458

*ppp*

24 Poco meno mosso. accel..... 25 Tempo Allegro moderato.

11 5

*mp* *p*

540 accel.... Più mosso. rit.....rall. Tempo molto Moderato.

**1**

*sf* *ff*

30

549 rall..... a tempo

**1**

*sf* *f* *ff*

558 Largamente.

*sf* *mp* *pp*

565 rall.....

**1**

*pp* *ppp*

## EPILOGUE

1 Lento molto espressivo.

**7** **4** **19** **9**

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

41 **3** accel.....

**1** **3** **1** a tempo

42-44

No man speaks, For who could hear?\_\_\_\_\_

*pp*

53 **4** **10** **2** **4** **4**

55-58 59-68 69-70 71-74 75-78

**5** Più agitato poco accel.

79 **6** rall..... poco agitato molto accel.....

**6** **2**

87-92 94-95

*mf* *f* *molto*

Hn 1

7

Timpani

8

96 ..... rall..... a tempo

*sff* *molto dim.* *p* 100-108 *pp* *pp* 112-122

9

6

123-128 *mf* *dim.* *p* 3 *dim.* 3 *pp* 3 *dim.* 3

11

137 a tempo 10 rall..... a tempo 6

3 3 *ppp* 140-149 151-156 *pp* 3 3

159

*mp* *cresc. poco a poco* *cresc.*

12

*largamente*

168

3 3 3 3 2 173-174

13

[ Muta G to A ] rall..... a tempo

179

1 2 2 *mp* > > >

189 Morendo.... rall.....

*p* *pp* *pp* *pp*





# ENGLISH HERITAGE

MUSIC SERIES

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 **LIBRARIES**  
PUBLISHING

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

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