



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)

TROMBONE 2

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

Trombone 2

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

poco rit. poco accel.

13 2 6

sf *sf* 4-16 17-18 19-24

1 2 3

21 3 14 8

25-45 46-48 49-62 63-70 Tpt 2

4 5

73 accel. a tempo 9 2

78-86 87-88 mp

90

5 2

97-101 102-103

sf *mf* *f*

104 Moderato.

2 2 3

105-106 109-110

mf *mf*

END OF PROLOGUE

8

113-120

pp *sf*

1

1 9

mf *mf* *p* 6-14

2 **Più tranquillo**

15-18 19-21 *Hn 4* *mf*

3

4

27 *f* *p* *poco rit.....* **Poco meno mosso.**

33-34

35 **Animato.** *f* *dim.* *rall.....* **a tempo**

39-42

5 **Più Agitato.** *f* *Tpt 1*

43-44

50 *f* *mp* *rall.....* **6** **Andante.** *mp*

52-54 59-66

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

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

8

104 *rall.....* *a tempo* *pp*

105-107 *Hn 1*

9 **Poco più mosso.** *pp* *mf* *rit..*

113 115-120 121-122 125-127

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

129-138 139-140 145-148

Hn 1

149 **3** **accel.** **rall.** **rall.** **1**

sf 150-152 *mf* *cresc.* *ff*

11 **a tempo** **6** **rall.** **poco a poco** **4**

159-164 *mp* *p* 170-173

Allegro. **12** **poco rit.** **a tempo** **13**

16 3 13

174-189 190-192 193-205

Hn 1

13 **3** **f** **ff**

209 211-213

Poco più mosso. **poco a poco accelerando**

218 **6** **6** **9**

sf 220-225 226-231 232-240

rit. **14** **a tempo** **9** **Tpt 1**

241 2 9

242-243 244-252

15 **4** **7**

255 259-262 263-269

270

pp *p* *morendo*

280

mf *mp* *dim.* *pp* 287-289

..... 17 Moderato. accel. 1

291-292 *sf* 296-302

18 Poco più mosso. accel. 19 rall. Allegro. 2

304-306 307-309 310-311 *f*

316

sf *mf* 15 319-333 Tpt 1

338

20 accel. Poco più mosso. 1

339-341 *mf* *cresc.* *sf*

accel. Molto Allegro. 6

348-353 *ff* *sf* *f*

rall. pesante

362 *cresc.*

370 **21** Allegro furioso.

ff *sf* *sf* 374-375

378

sf *sf* *sf*

385 **22** **23** Poco più mosso.

sf 388-405 406-408 409-423

424 **1** rall.

Hn 1

434 **Meno mosso.**

mf 436-437 *mp* 440-449

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

dim. e rall. 450-463 464-474 475-479 480-495

496 **26** rall..... Molto moderato.

Hn 1 *p* *mp* *p* 501-502

27

mp *p* 505-506 509-511 512-515

516

28

8

p *mf* *p* *mf*

520-527

531

29

4 1

accel... Poco più mosso. accel..... Più mosso.

mp *sf* *mf* *sf*

532-535

542

1

rit.....rall. Tempo molto Moderato. rall.....

mf *sff* *sff* *sff*

30

2

a tempo

ff

551-552

559

Largamente. rall.....

4

mf

563-566 567-570

EPILOGUE

1

Lento molto espressivo.

7 4 19 9

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

3

41

S. M.S. accel..... rall a tempo

No man speaks, For who could hear?_____

46-48 49-50 *pp*

54

4 5

Più agitato

1 10 2 4

mp *dim.* *pp*

59-68 69-70 71-74

poco accel. **8** **6** rall..... **1** poco agitato **6** molto accel.....

75-82 Tpt 1 87-92 *mf* cresc. poco a poco

7 rall..... a tempo **11** **8** **12** **9** **14**

95 *fff* molto dim. *pp* 100-110 111-122 123-136

a tempo **10** **11** **2** rall.....

137-138 139-149 151-152 Cl. 1

11 a tempo

157 *pp* *mp* cresc. poco a poco *f*

12 largamente

167 cresc. *mf* cresc. *ff*

13 rall..... a tempo

178 *pp* 181-182 183-184 *mp*

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

p *p* *pp*



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PUBLISHING

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