



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)

TRUMPET 1

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

Trumpet (F) 1

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

1

sf *sf* 4-10 13-16 Hn 1

poco rit. poco accel. Bsn 1

2 3 1 15

17-18 19-21 *mf* *f* 28-42

43 *mf* *dim.* rall..... 2 a tempo 14

49-62

3 4

8 accel..... a tempo 9

63-70 Tpt 2 *f* 78-86

5

rall..... a tempo 13

87-88 89-101 102-103

END OF PROLOGUE

2 Moderato.

105-124

1

Hn 1 *mf* *f* *mp*

8 4 3 3 2 4 5

f *sf* 9-12 15-18 19-23

Più tranquillo

3

2

24-25

sf

f \rightrightarrows *p*

1

poco rit.

4

32

Poco meno mosso. Animato.

1

2

33-34

f

rall.....

dim.

38

a tempo

5

Più Agitato.

3

2

40-42

43-44

f

1

47

3

1

3

1

mf

53

rall.....

6

Andante.

1

10

57-66

f

rit....

68

a tempo

7

Poco più moto. poco rit..... a tempo

1

2

6

2

24

1

69-70

71-76

77-78

79-102

accel.....

8

rall..... a tempo

3

4

105-107

111-114

p

pp

p

Hn 1

119

9

Poco più mosso.

1

mp

f

mf

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

fz 129-138 139-140 Hn 1

3 *p* *sf* *f* *mf* *cresc.* accel.....

145-147 148-153

154 rall. rall..... **11** a tempo **6**

154-158 159-164 *ff* *mp*

167 rall. **1** poco a poco **4** Allegro. **16** **12** poco rit..... **3**

167-173 174-189 190-192

a tempo **13** **13**

193-205 Hn 1

3 marcato *f* *ff*

211-213 214-217

218 *mf* **5** **6** poco a poco accelerando

218-220 221-225 226-231 *mf*

mercato

14

15

15

15

15

15

15

304 **18** Poco più mosso. **1** *sf* *mp* *sf* *accel.*..... *rall.*..... **1** **2** 310-311

312 **19** Allegro.

f *sf*

320

mp *p* 325-333 *mf*

336 **20**

f *sf* 339-341 *f*

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

346

ff *ff*

355

sf *sf* *f* *cresc.*

rall.....

364 **21** Allegro furioso.

ff

372

ff 374-375 *ff*

380 **22**

ff 388-405

23

Poco più mosso.

rall.

Meno mosso.

Tbn. 1

435

Musical score for measures 435-441. The key signature has one sharp (F#). Measures 435-439 contain eighth-note triplets. Measure 440 contains a whole rest. Measure 441 contains an eighth-note triplet. Dynamics include *mp* and *cresc.....*.

443

mf mf

449 *mp* *dim. e rall.* *p* **13** **24** *Poco meno mosso.* *accel.* **11** **5**

451–463 464–474 475–479

26

rall.....

25 **Tempo Allegro moderato.**

Molto moderato.

27

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system contains several measures of music, including rests and notes with dynamic markings. Above the staff, there are fingerings (2, 3, 2) and a box containing the number 21. Below the staff, there are measure numbers (505-506, 509-511, 512-513) and dynamic markings (mp, p, pp, mp) with crescendo and decrescendo hairpins. The system ends with a repeat sign.

516

2

1

3

517-518

mp

f

mf

524-526

28

527 28



mf *mf* **1**

535 accel..... Poco più mosso. 2 accel..... Più mosso. rit..... 1

p *mp* *sf* *sf*

538-539

544rall. Tempo molto Moderato. rall..... 2

mf *sff* *sff* *sff*

551-552

553 30 a tempo

ff

559 Largamente. 4 rall.....

mf

563-566 567-570

EPILOGUE

1 Lento molto espressivo. 1 2 7 4 19 9

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

41 3 accel..... rall a tempo

pp

No man speaks, For who could hear?____
S. M.S.

55 4 5 Più agitato poco accel.

mp *dim.* *pp*

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

79 **6** rall..... **1** **poco agitato** **3** **mf** **mf** 87-89

Hn 1

92 **7** **molto accel.....** **rall.....** **a tempo** **8** **12** **12** **sff** 99-110 111-122

9 **14** **a tempo** **2** **10** **11** **2** **rall.....** 123-136 137-138 139-149 151-152

Cl. 1

155 **11** **a tempo** **pp** **mp** *cresc. poco a poco* **f**

167 **12** **largamente** **1** **cresc.** **ff**

178 **13** **rall.....** **a tempo** **2** **2** **> marcato>** **pp** 181-182 183-184 **mp**

188 **Morendo.** **rall.....** **p** **p** **pp**



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