



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 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

Trumpet (F) 2

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

mf *f* 15 28-42

43 rall..... 2 a tempo 14 49-62

3 4

8 accel.....

63-70 *mp* molto cresc. *f*

5

END OF PROLOGUE

77 a tempo 9 rall..... a tempo 13 rall..... Moderato. 105-124

f 78-86 87-88 89-101 102-103

1

Hn 1

8

14

2

3

4

28

poco rit..... Poco meno mosso. Animato.

36

rall..... a tempo

5

Più Agitato.

45

53

6

Andante.

7

Poco più moto. poco rit..... a tempo

68

1

2

6

2

24

1

69-70

71-76

77-78

79-102

8

rall..... a tempo

105-107 111-112

3 **2**

pp *p*

Hn 1

9

Poco più mosso.

117 118-120 121-122

3 **2**

pp *f* *mf* *fz*

10

rit..... a tempo

poco rit..... a tempo

128 129-138 139-140 145-147

10 **2** **3**

Hn 1

148

p *sf* *f* *mf* *cresc.*

accel.....

155 159-164

1 **6**

ff *mp*

rall. rall..... **11** a tempo

168 170-173 174-189 190-192 193-205

1 **4** **16** **12** **3** **13**

rall. poco a poco Allegro. poco rit..... a tempo

206 211-213

13 **3**

f *ff*

Hn 1 marcato

217 221-225 226-231

5 **6**

mf

poco a poco accelerando

Poco più mosso.

232 marcato

mp *p* 239-240

14

241 rit..... a tempo

242-243 *mp* *mf* *p* *mf*

251 marcato

mp *mf* *mp*

15

259

260-262 263-269 *pp* *p*

274

281-282 *mf* *mp*

284 rall..... morendo

287-289 291-292 *mf* *sf*

295 accel.

296-298 301-302 *mf* *p*

19

304 18 Poco più mosso.

305-306 310-311 *mf* *sf* *f*

313

sf *mf* *mp*

321

p *mf* *f*

325-333

337

20

sf *f*

339-341

accel.....

347

marcato

ff *ff*

Molto Allegro.

356

sf *sf* *f* *cresc.*

365

pesante

ff

21 Allegro furioso.

373

sf *ff*

374-375

molto marcato

381

sf

22

18

388-405

Poco più mosso. **3** **15** **6** rall. **3** **Meno mosso.** Tbn. 1 **3**

406-408 409-423 424-429 430-432

435 **3** **2** **3** **mp** *cresc.....*

440-441

443 **3** **3** **3** **3** **3** **3** **mf**

mf

449 **3** **3** **13** **24** **Poco meno mosso.** **11** **5** **dim. e rall.....** **accel.....**

451-463 464-474 475-479

25 **Tempo Allegro moderato.** **18** **2** **Molto moderato.** **3** **4** **mp** **p** **rall.....**

480-497 498-499 Hn 3

27 **2** **3** **2** **505-506** **mp** **p** **509-511** **512-513** **pp** **mp**

505-506 509-511 512-513

516 **2** **1** **3** **517-518** **mp** **f** **mf** **524-526**

517-518 524-526

28 **3** **527** **mf** **mf** **532-534** **p** **mp** **accel....**

532-534

537 **29** Poco più mosso. **2** accel..... Più mosso. rit..... **1** rall. **mf**

538-539

545 **30** Tempo molto Moderato. rall..... **2** a tempo **ff**

551-552

554

560 **Largamente.** **4** rall..... **mf**

563-566 567-570

EPILOGUE

1 Lento molto espressivo. **7** **4** **1** **19** **2** **9**

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

41 **3** accel..... rall **2** a tempo **pp**

46-48 49-50

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

55 **4** **10** **2** **4** **4** **5** Più agitato poco accel.

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

mp dim. **pp**

79 **6** rall..... **1** **poco agitato** **6**

Hn 1

mf

87-92

93 **molto accel.**..... **rall.**.....

mf

sff

7 a tempo **12** **8** **12** **9** **14**

99-110

111-122

123-136

a tempo **10** **11** **2** **2** **11** **2** **14**

137-138

139-149

151-152

Cl. 1

157 **11** a tempo

pp

mp cresc. poco a poco

f

169 **12** largamente **1**

cresc.

cresc.

ff

13 **2** **2** **1** **2** **2** **Morendo**

181-182

183-184

mp

Morendo

191 **rall.**.....

p

p

pp



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