



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)

TUBA

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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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

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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

Tuba

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

poco rit. poco accel.

1 13 2 6

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

1 2 3 14 10 2

25-45 46-48 49-62 63-72 73-74

4 2 10 2

75-76 77-86 87-88

a tempo rall. a tempo

5 a tempo

B. Tbn.

mf

95

rall.

f *mp* *sf* *mp* *sf* *p*

105 **Moderato.**

p *mf* *mf*

END OF PROLOGUE

112 8

113-120

pp *sf*

1 2

mf *mf* 6-7

2 Tuba 3

8 2 Più tranquillo 4

mf 9-14 15-18 19-23 mf

26 1 3 1 2 poco rit..... Poco meno mosso. Animato. f

36 rall..... a tempo 5 Più Agitato. Tpt 1 dim. 39-42 43-44

47 3 rall. 52-54 f > mp

56 6 Andante. 8 1 2 rit..... a tempo mp 59-66 69-70

7 Poco più moto. a tempo 24 accel..... rall..... 8 6 2 71-76 77-78 79-102 105-107 Hn 1

109 a tempo 9 Poco più mosso. 6 2 115-120 121-122 pp

123 2 8 rit... a tempo Fl. 2 mf p 126-127 129-136

138 *poco rit.*..... *a tempo*

mp *f* 145-148 4

149 *accel.*..... *rall.* *rall.*

f *sf* *mf* *cresc.* *ff*

158 **11** *a tempo* *rall.*

159-160 *p* *mp* *p*

169 *poco a poco* *Allegro.* **12** *poco rit.*.....

174-189 190-192 *mp* *pp*

a tempo **13** **13** **6**

193-205 210-215 *ff* Hn 1

217 *poco a poco accelerando*

220-225 226-231 *sf*

Poco più mosso. *rit.*..... **14** *a tempo*

232-240 242-243 244-252 *sf*

253 Tpt 1

15

4 5

259-262 263-267

mp

269

pp *p*

279

rall.....

mf *mp* *dim.* *pp*

morendo

17 Moderato.

2 2 3 1

288-289 291-292

f

298

accel. 18 Poco più mosso. accel.....

3 1 3 3 2

300-302 304-306 307-309 310-311

f *dim.* *fp*

19 Allegro.

20

22 3

312-333 339-341

Tpt 1

342

accel. Poco più mosso. accel.....

1 6

cresc. *sf*

348-353

354 Molto Allegro.

3

359-361

ff *cresc.*

rall.....

21 Allegro furioso.

364 *pesante* *ff*

372 *sf* **2** *sf* **1**

380 *sf* *sf* *sf* *sf*

23

Poco più mosso.

387 **22** **18** **3** **15** **1** Hn 1

426 *rall.* *Meno mosso.* *mf*

435 *dim. e rall.* **3** **2** **3** **3** **10** **14**

25**24** Poco meno mosso.

accel.....

Tempo Allegro moderato.

11 **5** **16**

464-474

475-479

480-495

26

Tuba

496

rall..... Molto moderato.

Hn 1

501-502

mp *p*

27

28

505-506

mp *p*

509-511

512-527

Tbn. 1

29

530

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

532-535

mp *sf*

538-539

sf

542

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

mf *sff*

sff

sff

30

551 a tempo Largamente.

f *ff*

561

rall.....

mf *p* *ppp*

EPILOGUE

Lento molto espressivo.

1 **7** **4** **1** **19** **2** **9**

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

3 **3** **1**

41 S. M-S. accel..... rall. a tempo

No man speaks, For who could hear?_____ 46-48

f > *pp* < >

4 **10** **2** **4** **8**

5 **5**

4 **10** **2** **4** **8**

55-58 59-68 69-70 71-74 75-82

Più agitato poco accel.

6 **1** **6** **3** **7**

83 rall..... poco agitato molto accel..... rall..... a tempo

Tpt 1 87-92 94-96

sff molto dim. *pp*

11 **8** **12** **9** **5**

100-110 111-122 123-127

mf *f* dim. *mp*

5 **2** **10** **11** **6**

132-136 137-138 139-149 151-156

a tempo rall.....

157 **11** a tempo

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

169 **12** largamente

cresc. *mf* *cresc.* *ff*

180 **13**

rall..... a tempo

pp *pp* *mp*

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

p *p* *pp*



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