



# 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)

VIOLONCELLO

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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Minneapolis, Minnesota USA

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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 &amp; 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



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## Violoncello

## Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

## PROLOGUE

Allegro molto Agitato.

9 *sf* *sf* *mf* *poco rit.*

18 *mp* *cresc.* *f* *sf* *sf* *mp*

21-24 *mf* *f*

29 *pizz.* *arco* *pizz.* *arco* *pizz.*

38 *mf* *f* *dim.*

45 *rall.* *a tempo* *5* *pizz.*

50-54 *mp*

56 *5* *3* *2* *arco*

58-62 63-64

4

69

accel..... a tempo

*pp* *mf* molto cresc. *f*

77-78

2

79

rall.....

*mp* *sf* *mp* *sf*

87-88

1 1 2

89

5 a tempo

*mp* *sf* *mf* *f* *mp*

98

rall..... V.S. Moderato.

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

106

*f*

111

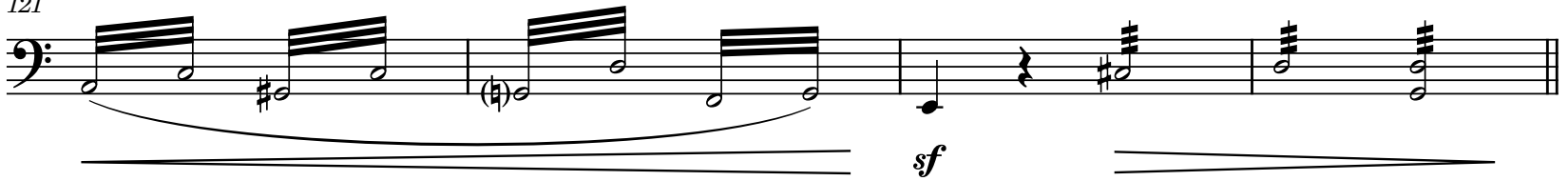
*f* *f*

116

1 *f* 1 V.S.

## END OF PROLOGUE

121



pizz.

1

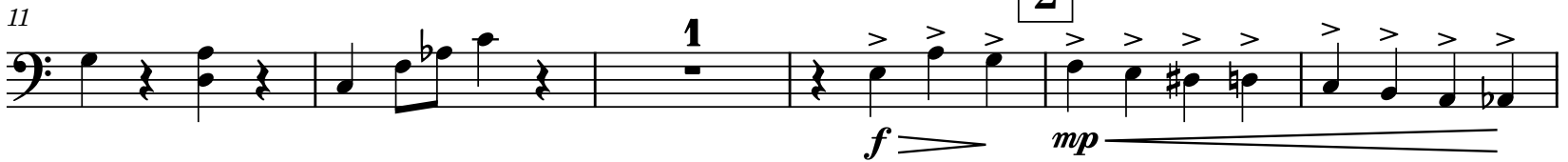
arco

*mf**mf*

6



11



17



23



28



34





39 *a tempo* **5** Più Agitato.

*mf* *f*

44 **1**

*< sf* *< sf >* *sf* *sf*

51 V.S. **1** *rall.*.....

*f* *dim.*

**6** Andante.

57

*mp* *sf* *mp* *fpp* *ppp*

64 *rit.*..... *a tempo* *arco*

*pp* *p* *f*

**7** Poco più moto. *poco rit.*.....

71 **1**

*sf* *pp* *f*

*a tempo*

79 **6**

80-85 *pp*

90 **2** **4**

91-92 *pp* *mf* 96-99

100 *mf* *dim.* *p* *accel.* *p* *cresc.* *rall.*

8

106 *pp* *pp* *mp* *a tempo*

114 *pp* *mp* *dim.* *p* **1**

**9** Poco più mosso.

121 *p* *pizz.* **1** *pizz.* **1**

128 *mf* *arco* **1** *mf* **10**

136 *p* *poco rit.* *div.* *mp* *cresc.* *p*

144 *p* *cresc.* *sf* *mf* *sf* *cresc.*

**11** a tempo

153 *sf* *pp* *p* *accel.* *rall.*

161

*p* *cresc.*..... *f*

168

*mf* *rall.* *poco a poco div.* *p* *mp* *pizz.* *pp* **Allegro.**

175

*pizz.* *arco* *pp* *pizz.*

182

*arco* *mf* *pizz.* *p* *arco* *mf* *pizz.* *p* *arco* *div.* *mp dim.*.....

189

*pizz.* *p* *pp* *a tempo* *arco*

195

*pizz.*

199

*mf* *p* *4* *202-205* *pizz.* *mp*

207

*f* *p* **13** *6* *210-215*

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216 arco *ff* *sf* *mf* pizz. 3 3

222 poco a poco accelerando 3 3 3 3

227 3 3 3 3

Poco più mosso. 232 arco *p* *mp*

240 rit. 14 a tempo *mp*

245 V.S. 1 pizz. *p* 1

250 3 pizz. 4 *mf* *mp* 252-254 256-259

260

arco

mp

pp

unis.

p

266

272

278

f

mf

rall.....

283

dim.

p

pizz.

morendo

289

arco

mp

17 Moderato.

296

mf

f

p

mf

mf

303

accel.

18 Poco più mosso.

accel.....

p cresc. molto sf

sf

sf



327 pizz. **1** arco *p*

334 **20** *sf*

339 **1** *sf sf mf cresc. accel.*

346 Poco più mosso. accel. .... *sf cresc.*

353 ..... Molto Allegro. *ff*

359 *cresc. rall. ....*

365 pesante **21** Allegro furioso. *sf sf sf*

372 **2** *sf ff sf* 374-375



380

*sf sf sf sf sf*

387

22

*pizz. mf*

392

arco

*cresc. f pizz.*

399

*mf cresc. f sf sf*

405

Poco più mosso.

arco

23

14

*sf ff sf*

410-423

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424

*f* *sf* *sf*

pizz.

1

rall. arco

Meno mosso.

432

*sf* *mf*

arco

3

3

2

3

3

436-437

440

*mp* *cresc.* *mf* *dim.* *mp*

448

*mf* *pp*

pizz.

dim. e rall.....

455

1

pizz.

*pp*

461

24 Poco meno mosso. accel.....

11

5

464-474

475-479

480 arco *mp*

487 pizz. *mf* arco div.

493 unis. *dim.* *p* *mp* rall.....

500 *mf*

505 *mp*

509 *mp*

516 *mp* *mf* *mp* *f*

521 *f*

526 28

*mf* pizz. arco

532 29

pizz. arco pizz. arco *p* *sf* *molto* accel... Poco più mosso.

539 1 accel..... Più mosso. rit..... rall. 1

*sf*

Tempo molto Moderato.

545 *sf* 3 3 3 *sf* 3 3 *sf*

30

rall..... a tempo

550 *f* *ff* *sf*

Largamente.

558 *sf* *mf*

rall.....

564 *p* *dim.* *pp* *dim.* *ppp*

Lento molto espressivo.

## EPILOGUE

1

1 6 4 5 pizz. *p*

2-7 9-12 14-18

19 arco 3 2 pizz. 7 2 arco  
*mp* 21-22 *mf* 25-31 *pp*

34-38 pizz. 3 1 3 pizz. accel.....  
*p* 42-44 *mf*

48 ..... rall.... 1 arco a tempo  
*f* *mp* *dim.* *pp*

58 1 3 4  
59-61 *f*

69 Più agitato pizz. 5 poco accel. arco  
*pp* *p* *mp*

77 pizz. arco 6 3 6 rall....  
*sf* 80-82 *mf* *f*

poco agitato 3 molto accel..... rall.....  
87-89 *mf* *sf* *sf* *sf* *sf* *sff*

99 7 a tempo  
*mf* *p* *dim.*

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante' and the time signature is 3/4. The score begins with a measure marked '109' containing a half note G4 and a half note F4. Above the G4 is 'pizz.' and above the F4 is 'arco'. A slur connects these two notes. A box with the number '8' is placed above the staff. The next measure is a whole rest. This is followed by a measure with a whole note G4, marked 'pizz.' above and 'pp' below. The next measure is a whole rest. The following measure is a whole note F4, marked 'cresc.' above and 'pp' below. The next measure is a whole rest. The following measure is a whole note E4, marked 'mf' above. The next measure is a whole rest. The following measure is a whole note D4, marked 'arco' above and 'mf' below. A slur connects this note to the next. The final measure of the system is a whole rest, marked '120-122' below.

9

2

123-124

*sf* > *mf*

pizz.

*sf*

*mf*

arco

*f*

*dim.*

*p*

5

132-136

137 **a tempo** **10** **mf** **fp** **mf** **5** **rall.** 145-149

11

..... a tempo

6

151-156

*pp*

*mp*

*cresc. poco a poco*

*f*

167

12 largamente

*sf* *mf* *ff*

176

rall..... 13 a tempo

*pp*

3

3

186

Morendo .....

The musical score for the bass line of 'The Swan' from 'The Nutcracker' is shown. It is in 3/4 time and features a melodic line with triplets and a 'Morendo' marking. The key signature has one sharp (F#). The score is numbered 186.

191

rall.....

3 3 3 3 3 3

pp



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