



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)

BASS DRUM

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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University of Minnesota - School of Music
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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

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk

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

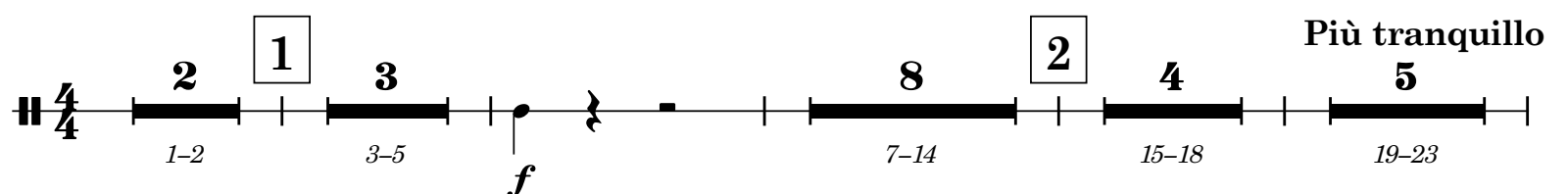
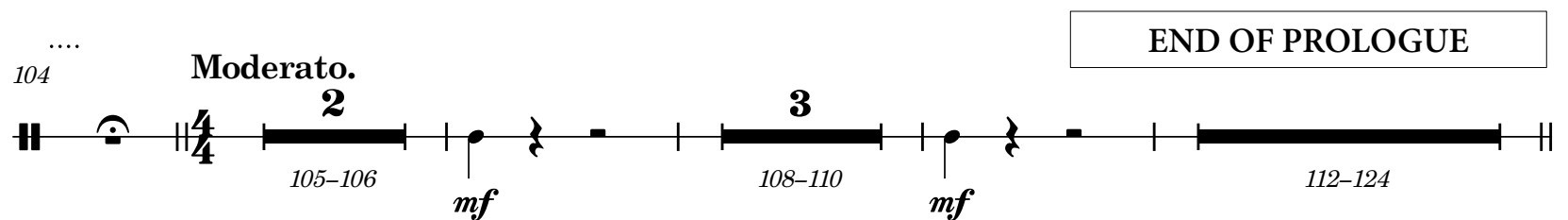
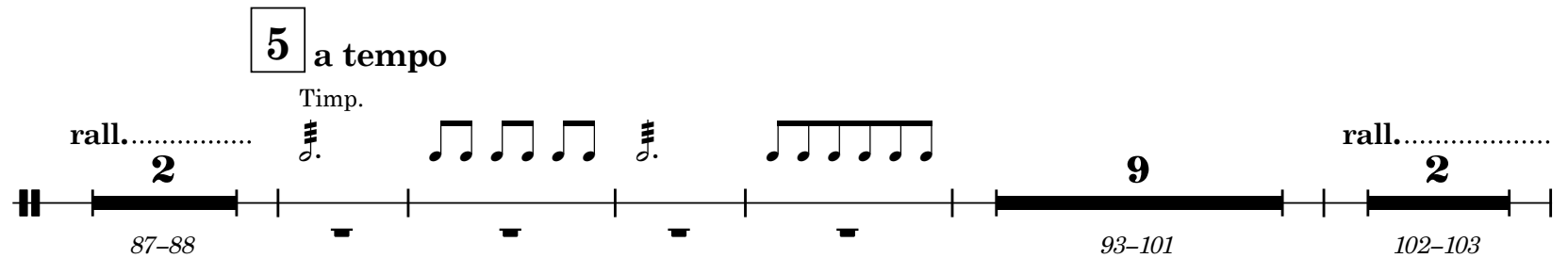
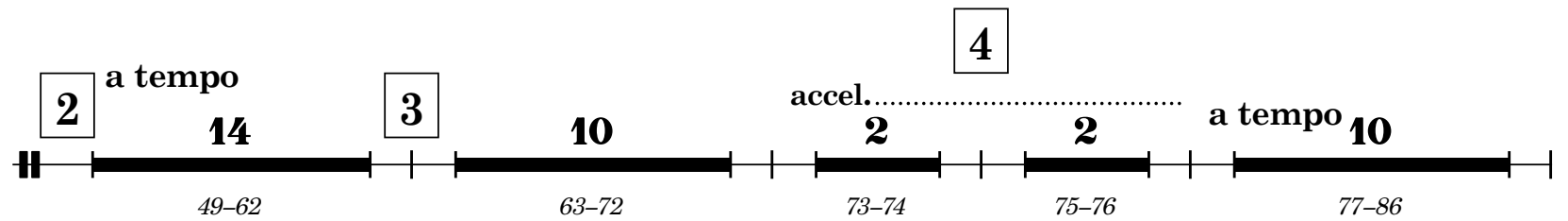
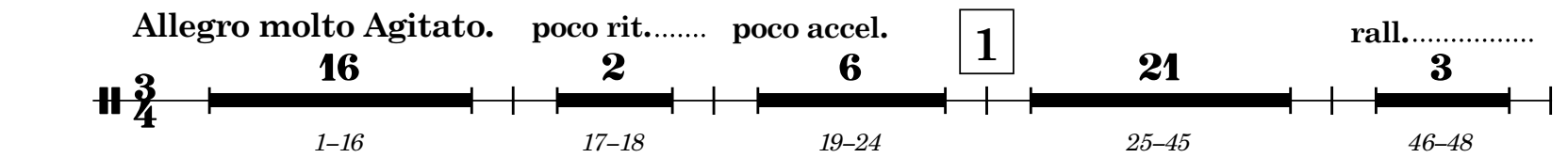
Bass Drum

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE



2 3 Bass Drum

24 **1** Timp. **3** poco rit..... **1** 4 Poco meno mosso.

28-30 *p* >

34 **2** Animato. rall..... a tempo **4** 5 **1** Più Agitato. Piatti

35-36 39-42

46 **1** **6** rall..... 6 **10** Andante.

49-54 57-66 *mf* $\frac{3}{4}$

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

69-70 71-76 77-78 79-102 **1** **2** **6** **2** **24**

8 rall..... Hn 1 a tempo

104 **1** **3** *p*

105-107

114 **6** 9 Poco più mosso. rit... a tempo **10** poco rit..... **2**

115-120 121-127 129-138 139-140

10 a tempo 10

141-150

Timp.

accel..... rall.

mf *ff*

157 rall..... 11 a tempo 9

159-167

rall. 1 poco a poco

p

172

Allegro. 16

174-189

12 poco rit..... 3

190-192

a tempo 13

193-205

Hn 1

pp

207

13

211-215

5

ff

1

mf

Poco più mosso.

poco a poco accelerando

7

219-225

6

226-231

9

232-240

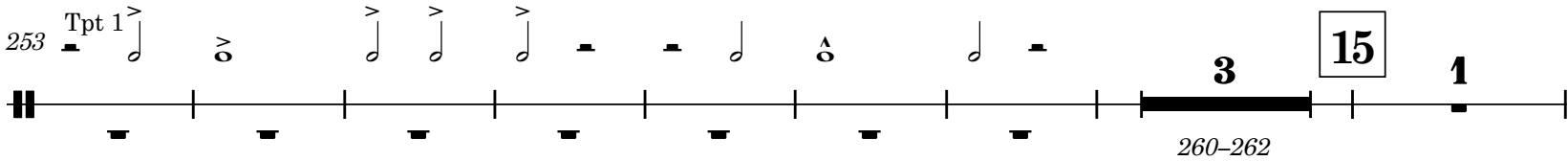
rit..... 2

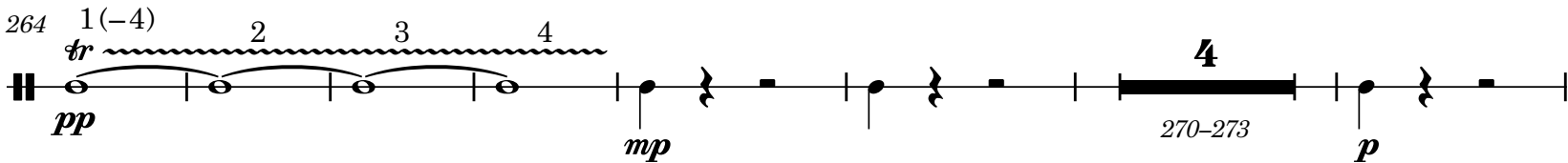
242-243

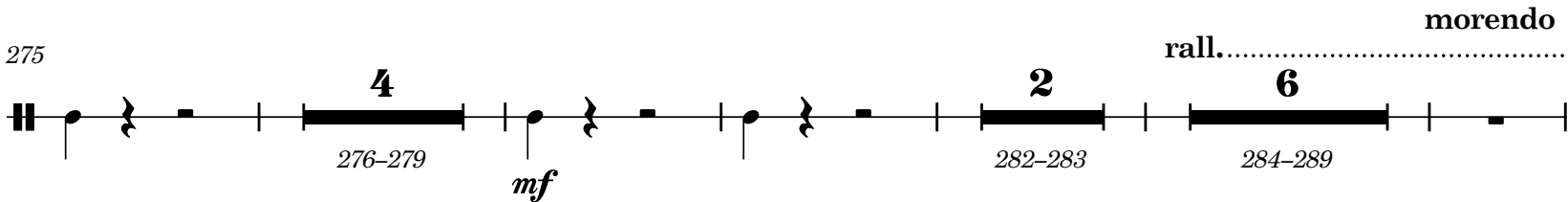
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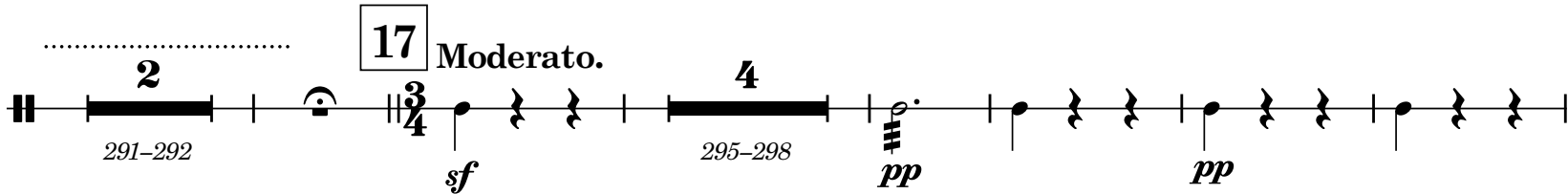
a tempo 9

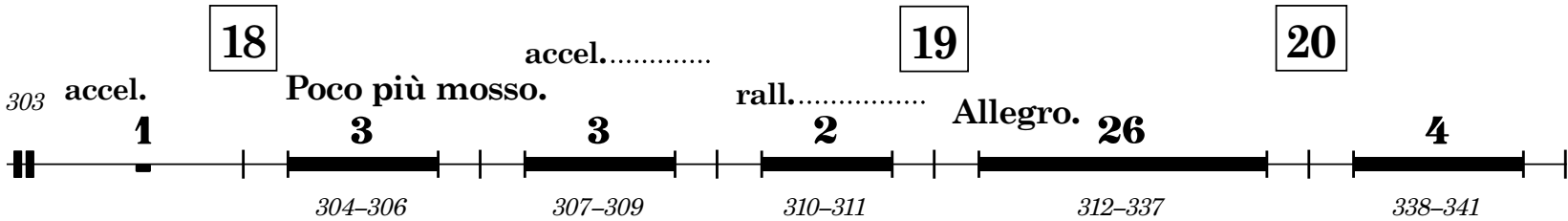
244-252

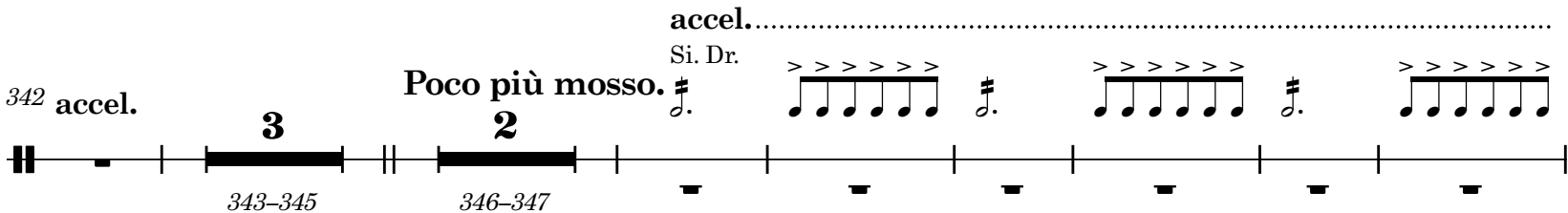
253 Tpt 1 

264 1(-4) 

275 



303 accel. 

342 accel. 

354 **Molto Allegro.**

sff

1

3

361-363

rall.....

pesante

21 **Allegro furioso.**

2

364-365

2

366-367

f

2

f

373

4

374-377

sf

6

382-387

23**Poco più mosso.**

22

18

388-405

3

406-408

15

409-423

6

424-429

rall.

3

430-432

dim. e rall.....

Timp.

433

Meno mosso.

16

434-449

1

2

460-461

3

3

3

3

3

3

3

3

24**Poco meno mosso.**

pp

1

2

460-461

ppp

11

464-474

25

26

accel..... Tempo Allegro moderato. rall.... Molto moderato.

5 18 2 3 12 27 16

475-479 480-497 498-499 500-511 512-527

28

Timp.

528

29

536 accel.. Poco più mosso. 2 accel... Più mosso. rit.....rall.

mp sf 538-539 sf 1

545 Tempo molto Moderato. rall.....

ff sf 550-551 2

30

552 a tempo 4 Largamente.

sf sf 555-558 sf

6 *rall.*..... **1**

561-566 *pp*

EPILOGUE

Lento molto espressivo.

S. M-S.

2 **4** **1** **19**

9-12 13-31

"Lord!_____ heark - en to me! Save all poor souls at sea!_____

2 **9** **3** **1** *accel.*..... *rall.* **2** *a tempo* **1**

32-40 42-48 49-50 *pp*

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

54 55-58 59-68 69-70 71-74 75-82

Più agitato *poco accel.*

6 *rall.* **3** *poco agitato* **4** *Si. Dr.* *molto accel.*..... *rall.*.... **f**

83-85 87-90

7 *a tempo* **12** **8** **12** **9** **14** *a tempo* **2** **11**

98 99-110 111-122 123-136 137-138 139-149

10

150

11

rall.....

6

151-156

a tempo

pp *mp* *cresc. poco a poco*

165

12

largamente

2

173-174

cresc. *mp*

176

13

rall.....

2

181-182

2

183-184

a tempo

1

ppp *mp*

187

1

Morendo

rall.....

p *pp* *pp* *pp*



ENGLISH HERITAGE

MUSIC SERIES

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PUBLISHING

ehms.lib.umn.edu

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