



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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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

rall..... 2 a tempo 14

mf *dim.* 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 9-12 *sf* 15-18 19-23

Più tranquillo

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

fz 129-138 139-140 Hn 1

3 accel.....

145-147 *p* *sf* *f* *mf* *cresc.*

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

159-164 *mp*

167 rall. poco a poco Allegro. 12 poco rit.....

170-173 174-189 190-192

a tempo 13 13

193-205 Hn 1

3 marcato

211-213 *f* *ff*

218 poco a poco accelerando 5 6

221-225 226-231 *mf*

Poco più mosso.

232 marcato

mp *p* 239-240

14

241 rit..... a tempo

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

251 marcato

mp *mp* *mp*

15

259

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

274

mf *mf* *mp* 281-282

284 rall..... morendo

287-289 291-292 *sf*

17**Moderato.**

295

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

304 **18** Poco più mosso.

sf *mp* *sf* 310-311

312 **19** Allegro.

f *sf*

320

mp *p* *mf*

325-333

336 **20**

f *sf*

339-341

accel. **1**

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

346

ff *ff*

marcato

355

sf *sf* *f* *cresc.*

rall.....

364

ff

pesante

21 Allegro furioso.

372

ff

molto marcato

374-375

380 **22**

ff

18

388-405

23

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

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

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

440-441

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

mf mf

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

451-463 464-474 475-479

26

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

480-497 498-499

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

527 **mf** **mf** **1**

mf mf

55

mp *dim.* *pp*

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

5

Più agitato **poco accel.**

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**



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

11.15/03