



# 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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*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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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



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## Violoncello

## Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

## PROLOGUE

Allegro molto Agitato.

Violoncello score for Meg Blane's Prologue, featuring various musical notations, dynamics, and performance instructions.

Measures 1-8: Bass clef, 3/4 time. Dynamics: *sf*, *sf*, *mf*. First endings marked with '1'.

Measures 9-17: Bass clef. Dynamics: *mp*, *cresc.*, *f*, *sf*, *sf*, *mp*. Performance instruction: *poco rit.*

Measures 18-24: Bass clef. Dynamics: *mf*, *f*. Performance instruction: *poco accel.* First ending marked with '1'.

Measures 25-37: Bass clef. Dynamics: *pp*, *mf*, *mf*. Performance instructions: *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

Measures 38-44: Bass clef. Dynamics: *mf*, *f*, *dim.*. Performance instruction: *arco*.

Measures 45-54: Bass clef. Dynamics: *sf*, *dim.*, *pp*, *mp*. Performance instructions: *rall.*, *a tempo*. First ending marked with '2'. Measure 50-54 is a repeat.

Measures 55-64: Bass clef. Dynamics: *mp*. Performance instruction: *arco*. First ending marked with '3'. Measures 58-62 and 63-64 are repeats.

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*

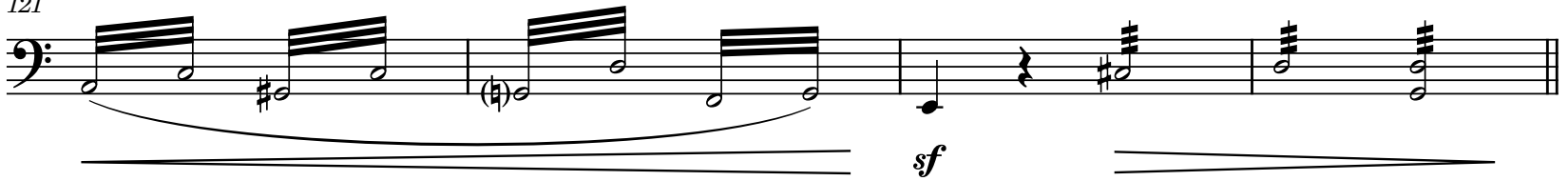
116

1 V.S.

*f*

## END OF PROLOGUE

121





39 *a tempo* 5 Più Agitato.

*mf* *f*

44 1

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

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

*f* *dim.*

57 6 Andante.

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

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

*pp* *p* *f*

71 7 Poco più moto. *poco rit.*.....

*sf* *pp* *f*

79 *a tempo* 6 80-85

*pp*

90 2 4 91-92 96-99

*pp* *mf*

100 *mf* *dim..... p* *accel.....* *rall.....*  
*p* 3 3 *cresc. 3 3* 3 3

8

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

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

9 Poco più mosso.

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

128 *rit...* *a tempo* *arco* *mf* 1 *mf*

10

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

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

11 a tempo

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

161

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

168

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

175

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

182

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

189

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

195

*pizz.*

199

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

207

*f* *p* *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

232 Poco più mosso. 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

arco

289

mp

17 Moderato.

296

mf

f

p

mf

mf

accel. 18 Poco più mosso.

303

p cresc. molto sf

sf

sf

accel.....

310 *rall.*.....  
pizz. arco *Allegro.*

*sf* *f*

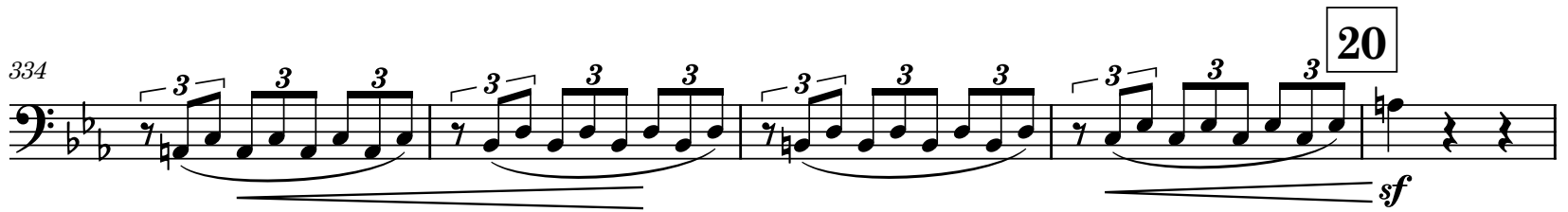
316

*sf* *dim.* *mf* **6** 321-326

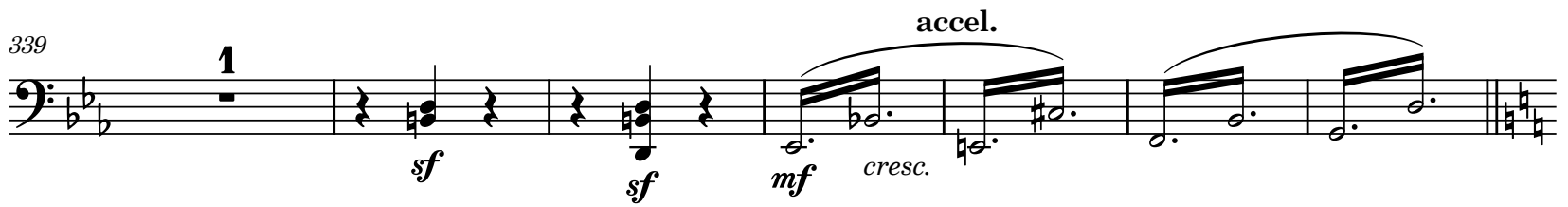
327 pizz. **1** arco *p*



334 **20** *sf*



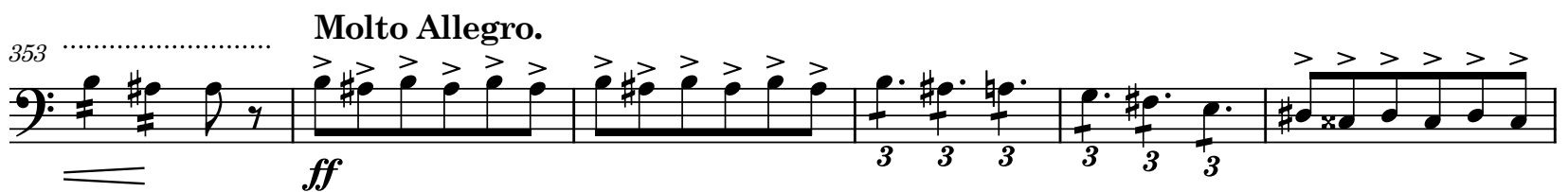
339 **1** *sf sf mf cresc. accel.*



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



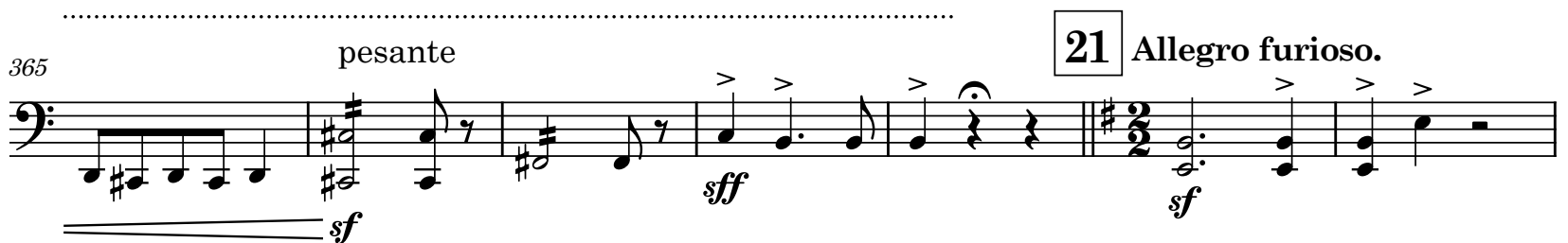
353 ..... Molto Allegro. *ff*



359 *cresc. rall. ....*



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



372 **2** *sf ff sf*





380

*sf sf sf sf sf*

387

*mf* pizz.

22

392

*cresc.* *f* arco pizz.

399

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

405

*sf* *ff* *Poco più mosso.* *arco*

23

14

410-423

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424

*f* *sf* *pizz.* **1** *rall. arco* *sf*

**Meno mosso.**

432

*sfz* *arco* *mf* **2** 436-437

440

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

448

*mf* *pizz.* *dim. e rall.* *pp*

455

**1** *pizz.* *pp*

461

**24** **Poco meno mosso.** **11** **5** *accel.* 464-474 475-479

480 arco *mp* 3 3 3 3

487 pizz. *mf* arco div. 3

493 unis. *dim..... p mp* 3 3 rall.....

500 *mf*

505 *mp*

509 *mp*

516 *mp mf mp f*

521 *f*

526 28

*mf* *pizz.* *arco*

29

532 *pizz.* *arco* *pizz.* *arco* *accel...* **Poco più mosso.**

*p* *-molto-* *sf*

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

*sf*

**Tempo molto Moderato.**

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

30

*rall.....*

550 *f* *tr* *a tempo* *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.*

191

*rall.*

*pp*



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