



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)

CLARINET 2

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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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

Clarinet (Bb) 2 & Clarinet (A) 2

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

Cl. in B \flat

10

p

f

mf

poco rit.

poco accel.

4

2

13-16

17-18

41 *mf* *f* *dim.* *rall.*

4

71 *mp* *molto cresc.* *f* *fz* **1** *accel..... a tempo*

79 *mp* *sf* *mp* *sf* **1**

5

86 **1** **2** **2** *mf* *sf* **5** *sf* *rall..... a tempo*

87-88 89-90 93-97

99 **1** **1** **1** *sf* *mf* *rall..... Moderato.* **8**

105-112

113 *mp* *f* *mp*

END OF PROLOGUE

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

Cl. in Bb

1

mf *f*

7 *f* *mf*

11 2

sf *f* *mp*

16 *Più tranquillo*

f *mf*

21 3

mp 22-23 *p* *f*

4

poco rit..... Poco meno mosso. Animato. rall....

29-30 *f* *mf* 35-36

38 a tempo 5 *Più Agitato.*

mp 43-44

45

f *mp* *sf*

49

mf *sf* 51-54 *mf* rall.....

56 6 Andante.

mf *sf* 59-62

63 **1** rit..... a tempo **3**

pp *mf* *pp*

70 **7** Poco più moto. **2** **1** poco rit.....

f 71-72 *mf* *p* *f*

79 a tempo

p *mf*

86 **1** **2**

p 89-90 *mp* *pp* *mf*

95-99 **5** **1** **3** accel..... rall.....

mf *p* 105-107

108 **8** a tempo **2**

pp *mp* 113-114 *pp*

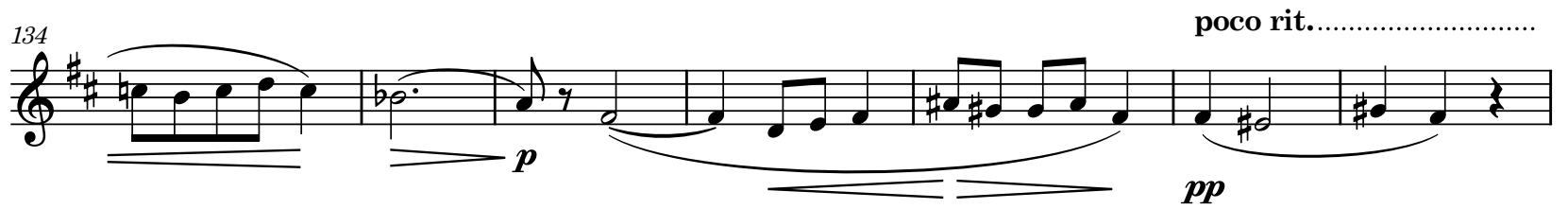
117 **9** Poco più mosso. **3**

f 122-124 *mf*

126 rit..... a tempo **1** **1**

f *mf* *mp*

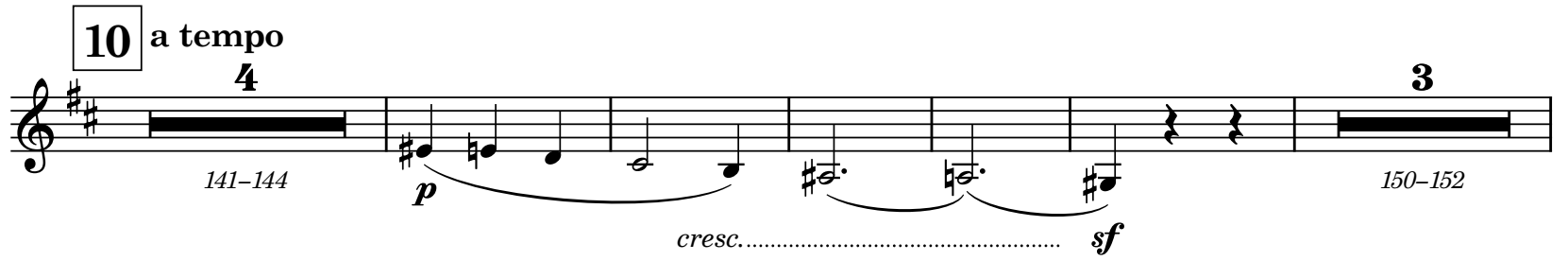
134 *poco rit.*.....



10 *a tempo*

4 3

141-144 150-152

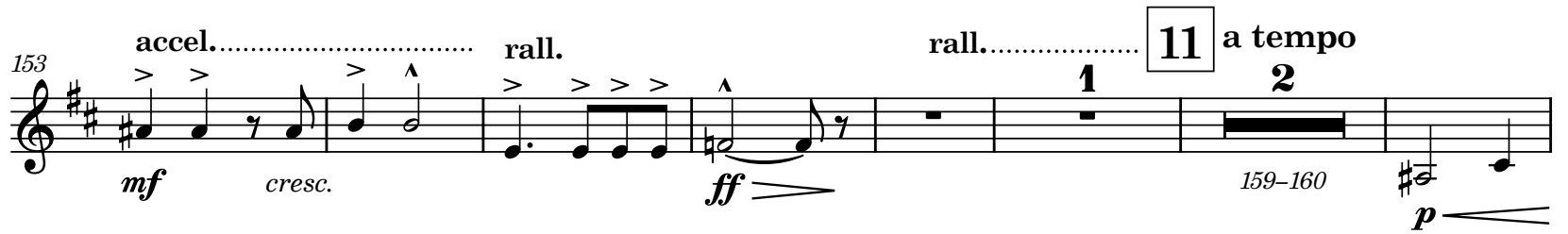


p *cresc.*..... *sf* *p*

153 *accel.*..... *rall.*..... *rall.*..... **11** *a tempo*

1 2

159-160



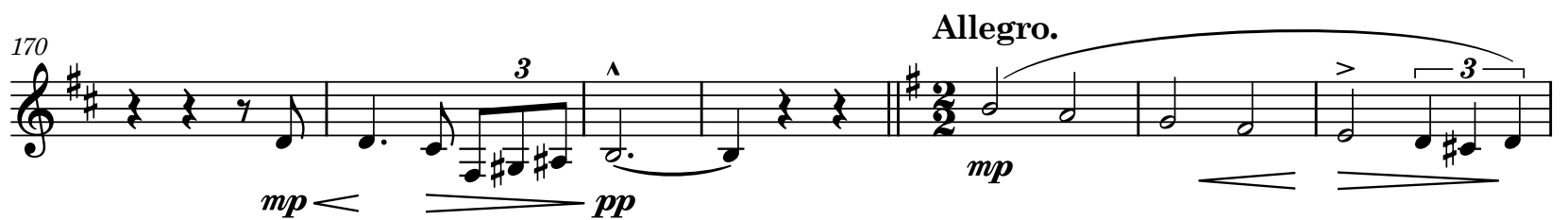
mf *cresc.*..... *ff* *p*

162 *rall.* *poco a poco*



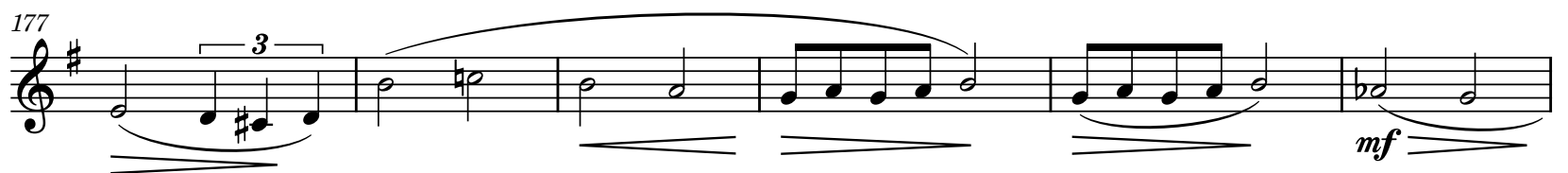
mp *f* *p*

170 *Allegro.*



mp *pp* *mp*

177



mf *p*

183 *dim.*.....

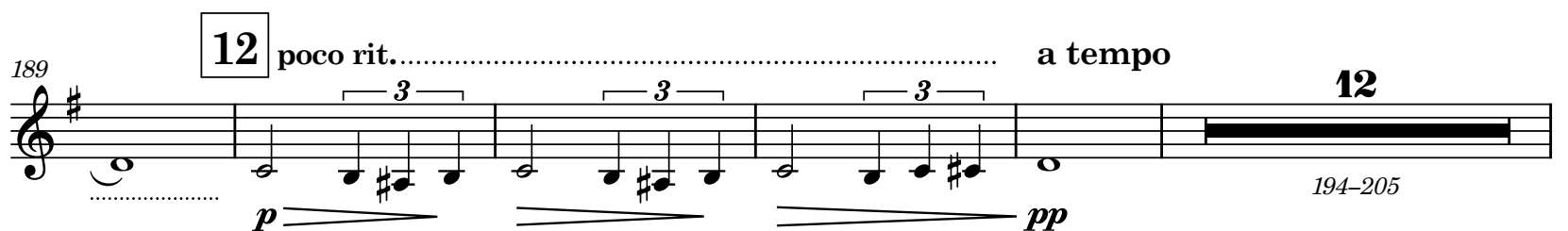


dim...... *p*

12 *poco rit.*..... *a tempo*

12

194-205



p *pp*

274

mp

mp

280 *f* *rall.* **2** **2** *p* **3**

282-283 284-285

289 *morendo* **3** **2** **1** *sforzando* *Moderato.*

291-292

298 *f* *dim.* *fp* *mp* *accel.* *Poco più mosso.* **2** *cresc.* *sforzando*

305-306

307 *accel.* **1** *rall.* **1** **3** **3** **3** *Allegro.* *f* *sforzando* *f*

314

314 *sforzando* **3** **3** **3** **3** **3**

319 *dim.* **3** **3** **3** **3** **3** *mf* *mp*

321-323

328 *p* *mf* **4** *334-337*

338 **20**

sf **1** *sf* *sf* *sf* **2** **3** *343-344*

accel.

346 **Poco più mosso.** **accel.**.....

353 **Molto Allegro.**

ff *sf*

361 **To Cl. in A** **2** **1** **1** **pesante** **3** **21** **Cl. in A** *sf*

362-363 *366-368*

rall. **Allegro furioso.**

371

377 *sf*

383 **22** **2** *sf* *388-389* *mf* <

391 **2** **7** *mf* *f* *394-395* *399-405*

451

.....

24 Poco meno mosso.

9

8

455-463

464-471

mp

pp

472 S. **accel.**.....

Now steel thy heart, thou wo-man - heart-ed one !

Tempo Allegro moderato.

480 **25** Fl. 1

mp *p*

487

mf *mf* *mp* dim.

493 **rall.**.....

mp

500 **26** Molto moderato.

mf 504-505 *p*

508 **27**

mp *mp*

515

mf 520-524 *mf*

526 **28**

f

533 *mp* *p* *mp* *sf* *sf*

accel..... **29** Poco più mosso.

540 *sf* *mf* *ff* *sff*

accel..... Più mosso. rit.....rall. Tempo molto Moderato.

548 *sff* *ff*

rall..... **30** a tempo

556 *mf*

Largamente.

564 *pp* *ppp*

rall.....

Lento molto espressivo.

EPILOGUE

1 Cl. in A **6** **11**

2-7 *mp* *f* *p* 14-24

25 *pp* **1** **2** **9**

32-40

41 **3** accel..... rall

mp *mf* *sf* 46-47 *mf* *f*

51 a tempo

p *mp* *pp* **1**

4 **3** **1** Più agitato

59-61 *f* *p* *p*

70 **5** poco accel.

mp *p*

78 **6** rall..... poco agitato

sf 80-82 *f* 87-90 **4**

91 molto accel..... rall.....

mf *cresc. poco a poco* *ff* **3** **3** **3**

99 **7** a tempo

mf *dim.* *p* *mp* *dim.*

108 **8**

p *pp* 112-116 *mf*

120 **9** **1** *p cresc.* *mf* *cresc.* **9** 128-136

137 *a tempo* **10** *mf* *fp sub.* 140-144 *mp*

149 *rall.....* **11** *a tempo* **1** **2** 157-158 *ppp*

159 *p* *fp* *fp* *mp* *sf* *f*

169 *cresc.* *sf* *ff* **12** *largamente*

178 *pp* **13** *rall.....* *a tempo* **1** **2** 183-184 *mp*

188 *Morendo.....* *rall.....* *pp*



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