



# 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)

OBOE 1

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



Oboe 1

# Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

**Allegro molto Agitato.**

10 *sf* *sf* *mp*

13-16 17-18 *poco rit.* *poco accel.* *mf*

21-24 *mf* *f* *mf*

29-30 *mf*

32 *mf* *mf*

37-40 *mf*

43 *f* *dim.* *rall.* *a tempo* *2* 49-50

51 *solo* *mp* *mf* 57-58

3

59

*mp* *pp* *mp* *pp*

4

67

*sf* *pp* *molto cresc.* *f* *accel.*

76

*fz* *mp* *sf* *a tempo*

5

83

*mp* *sf* *rall.* *a tempo*

91

*sf* *5* *93-97*

102-103

*mp* *rall.* *Moderato.*

EPILOGUE

115

*f* *mp*

END OF PROLOGUE

120

*mp* *mf* *sf*

1

2 3

1-2 3-5

*f* *f*

9

3

10-12

*sf* *f* *mp*

2

17

Più tranquillo

*f* *mf* *mp*

22

1 2

25-26

*p* *f*

29

1 4

poco rit.....

*f* *mf*

Poco meno mosso.

solo

35

Animato.

1

rall.....

*f* *dim.* *mp*

a tempo

41

5

Più Agitato.

1

*f* *pp* *< f*

47

3 4

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

51-54

55 *rall.*..... **6** Andante.

*mf* *mf* *sf* *pp* *pp*

61-66 *rit.*..... a tempo **7** Poco più moto.

*pp* *f* *p*

73 poco rit. .... a tempo **4**

*sf* *mf* *pp* *f* 80-83

85 **3** **2**

86-88 *pp* 91-92 *pp* *mf*

95 **2** **3** **1** **3**

96-97 *sf* 100-102 105-107

108 **8** ..... a tempo **1** **1** **3**

*mp* *mp*

**9** Poco più mosso. **4**

115-116 *f* 121-124 *mf*

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

*sf* *mf*



134 *mf* *p* *poco rit. .... a tempo* *mp cresc.*

2 2

137-138 139-140

143 *p* *cresc. .... sf* 150-152

1 3

153 *mf* *cresc.* *ff* *mp* *a tempo*

accel. .... rall. rall. ....

1

161-164 *f* *mf* *poco a poco*

4 3

rall.

171-173 *mp* *Allegro.*

3

179 *mf*

3 3

187 *p* *pp* *poco rit. .... a tempo*

2 12

188-189 194-205

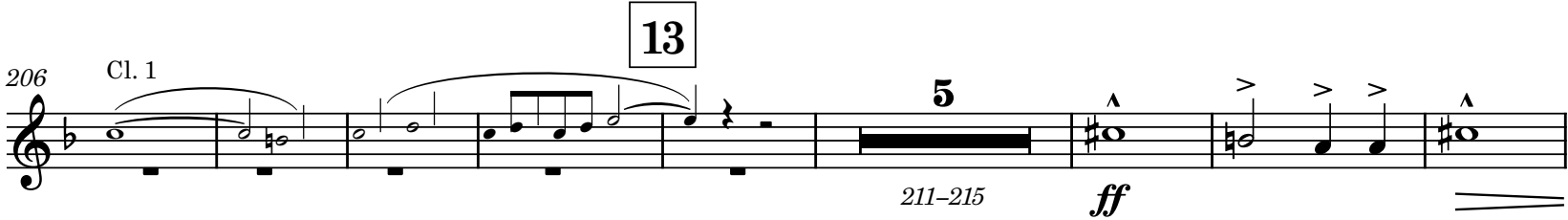
206 Cl. 1

13

5

211-215

*ff*

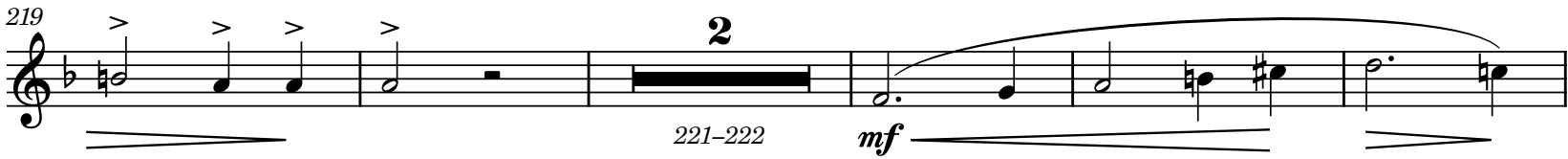


219

2

221-222

*mf*



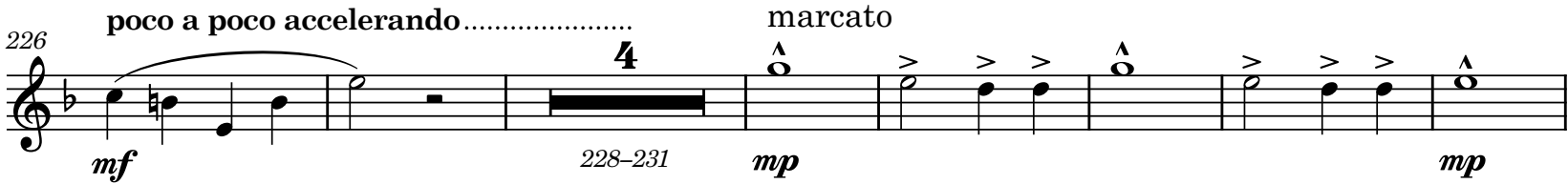
Poco più mosso.

226 poco a poco accelerando..... marcato

4

228-231

*mf* *mp* *mp*

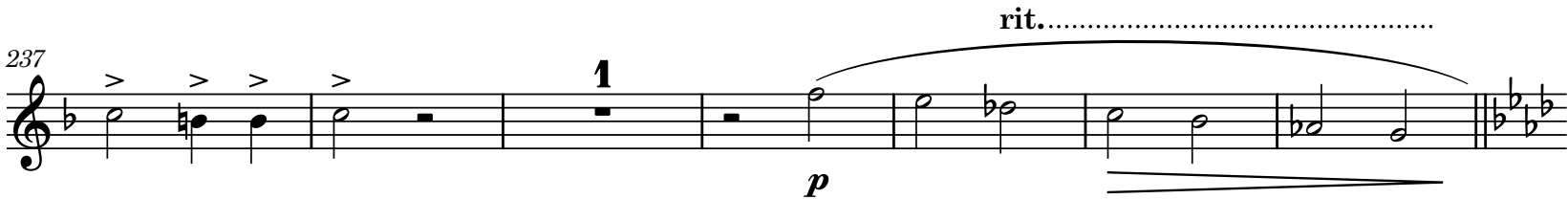


237

1

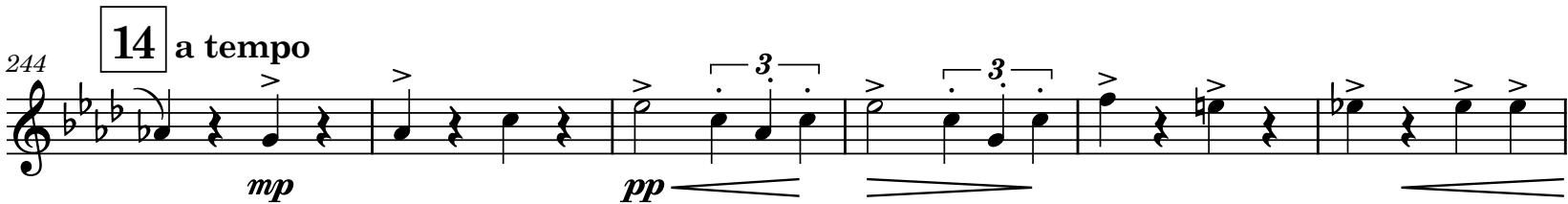
*p*

rit.....



244 14 a tempo

*mp* *pp*

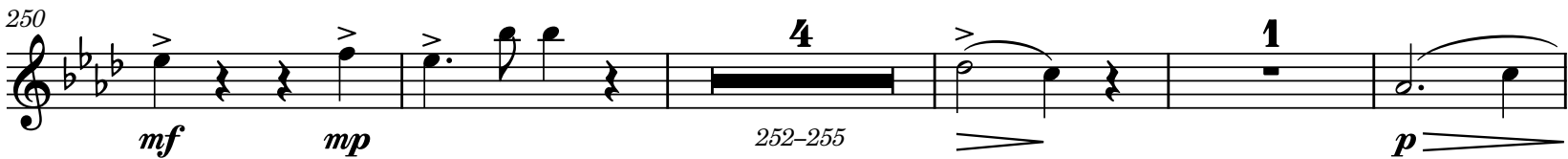


250

4

252-255

*mf* *mp* *p*



259

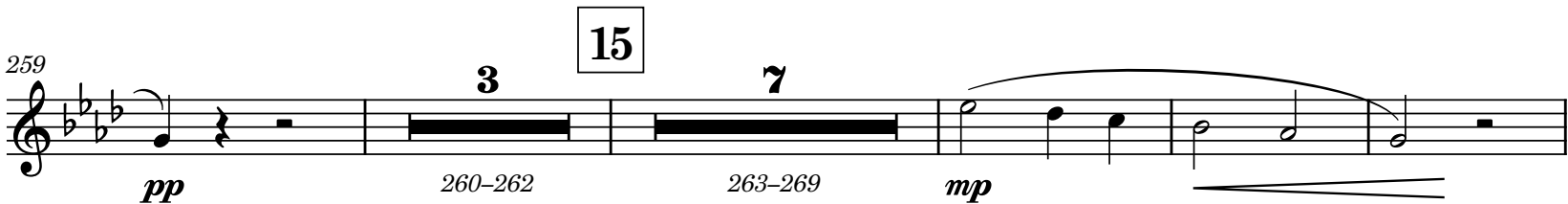
3

260-262

7

263-269

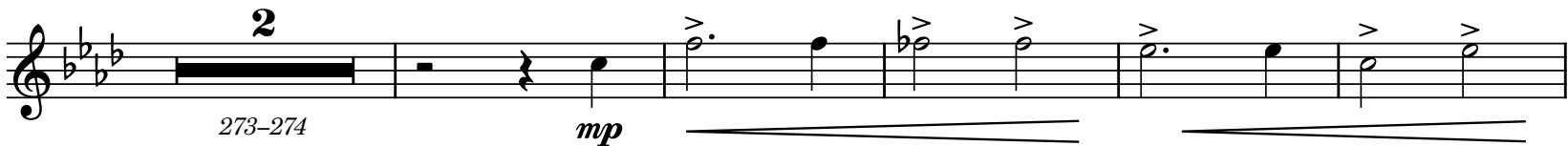
*pp* *mp*



2

273-274

*mp*



280 *f* *mf* *dim.* *pp* *p* *rall.*.....

288 *morendo* **17** *Moderato.* *sf*

295-296 *mf* 299-300 *mp* *accel.* **1**

304 **18** *Poco più mosso.* *fp* *cresc.* *sf* *accel.* **1** *rall.*.....

311 **19** *Allegro.* *f* *sf* *f* *sf*

317 **11** *mf*

331 **20** *sf*

339 *sf* *sf* *accel.* **2** 343-344

Poco più mosso.

accel.....

345

3

Molto Allegro.

352

*ff* *sf*

rall.....

pesante

21 Allegro furioso.

361

2 2 3

362-363 364-365 366-368

*sf*

372

*sf*

378

*sf*

22

6

385

*sf*

390-395

Poco più mosso.

396

*mf* *f* *ff*

399-405



496 *mp* *rall.....* **26** *Molto moderato.* *mf*

503 *p* *mp*

511 **27** *mp* *mf* *f*

521 *f* *mf* **28** *f*

530 *mp* *p* *mp* *sf* **29** *Poco più mosso.*

538 *sf* *sf* *mf* *rit.....rall..*

545 *ff* *sff* *sff* **30** *a tempo* *ff*

554 *Largamente.*

561 *mf* *rall.*.....

3 2

565-566 567-570

## EPILOGUE

*Lento molto espressivo.*

1 7 8

1-7 13-20

*mp* *f*

1

21 *mp* *mf* 7 9 3 *accel.*.....

25-31 32-40

Cl. 2 *mf*

2

44 *sf* 2 *rall* *a tempo*

46-47

*mf* *f* *p* *mp*

56 *pp* 4 10 5 *Più agitato*

59-68

*p*

1

73 *p* *poco accel.*..... 1 *sf*

3 6 *rall.*..... *poco agitato* 2

80-82 87-88

*f*

89 **1** *molto accel.* *rall.*  
*p* *cresc.* *mf* *cresc. poco a poco* *ff*

99 **7** *a tempo*  
*mf* *dim.* *p* 105–108 *p*

111 **8** **1** **2** **3**  
*pp* *f* 116–117 *mf* 120–122

**9** **14** *a tempo* **10** **9** **6** *rall.*  
123–136 *mf* *fp sub.* 141–149 151–156

**11** *a tempo* **2**  
157–158 *p* *fp* *mp* *sf* *f*  
*fp*

168 **12** *largamente*  
*cresc.* *sf* *ff* 6

176 **13** *a tempo* **1** **2** *rall.*  
*pp* 183–184 *mp* *tr*

187 *Morendo.* *rall.*  
*pp*







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