



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 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

Oboe 2

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato. **poco rit. poco accel.**

25 **1** **1** **2** **29-30** **mf** **f** **mf** **mf**

34 **1** **4** **tr** **tr** **tr** **mf** **f** **mf** **f**

44 **tr** **dim.** **rall.** **mf** **mf**

2 **a tempo** **6** **mf** **mf** **6** **6** **6** **49-54** **57-62**

63 3

mp *pp* *pp*

71 4

accel..... a tempo

molto cresc. *f* *fz*

79

mp *sf* *mp* *sf*

5

rall..... a tempo

86-88 89-90 93-97

mf *sf* *sf*

99

rall..... Moderato.

102-103 105-112

sf *mp*

114

f *mp* *f*

END OF PROLOGUE

120

mp *mf* *sf*

1

1-2 3-5

f *f*

9 **3** **2**

10-12 *sf* *f* *mp* *f*

18 **Più tranquillo**

mf *mp*

23 **1** **3** **2** **poco rit..**

24-26 *f* *mf*

32 **4** **Poco meno mosso.** **Animato.** **rall.....** **a tempo**

35-36 *dim.* *mp*

40 **5** **Più Agitato.**

43-44 *f*

47 **3** **3**

mp *sf* *mf*

50 **4** **rall.....**

51-54 *sf* *mf*

57 **6** **Andante.**

sf *pp* *pp*

61-65

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

mf *f* *p* *sf* *mf*

74 *poco rit.*..... *a tempo* **9**

pp *f* *p* *pp*

90 **1** **3**

mp *pp* *pp* *pp* *sf*

8 *accel.*..... *rall.*..... *a tempo*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

113 **1**

pp *pp* *pp* *pp* *pp* *pp* *pp*

9 Poco più mosso. *rit.*..... *a tempo*

f *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

130 **4** *poco rit.*.....

p *p* *p* *p* *p* *p* *p*

10 *a tempo* **4** **3**

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

153 *mf* *cresc.* *ff* *p* 159-160

accel..... rall. rall..... 11 a tempo 1 2

162 *mp* *f* 3

rall. poco a poco

Allegro. 4 4 170-173 174-177 *mf*

183

189 12 poco rit..... a tempo 12 194-205 *p* *pp* 3

206 Cl. 1 13 5 211-215

216 *ff* 5 221-225

226 poco a poco accelerando..... 1 2 230-231 *mf*

232 **Poco più mosso.**
marcato

mp *mp*

240

p *mp*

246

pp *mf* *mp*

252-255

p *pp*

270 Ob. 1

mp

279

f

293

sf *fp* *cresc.*

307

sf *f*

315

319-331

13

The first system of the musical score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *333*. The first measure contains a quarter note on G4 with an accent (>) and a slur below it. The second measure contains an eighth note on A4, a quarter note on B-flat4, and a quarter rest. The third measure contains a quarter note on G4 and a quarter rest. The fourth measure contains a half rest, with the number **3** above it and the marking *335-337* below it. The fifth measure contains a quarter note on G4, a quarter rest, and a quarter rest, with the number **20** in a box above it and the marking *sf* below it. The sixth measure contains a half rest, with the number **1** above it. The seventh measure contains a quarter note on G4, a quarter rest, and a quarter rest, with the marking *sf* below it. The eighth measure contains a quarter note on A4, a quarter rest, and a quarter rest, with the marking *sf* below it.

342 **accel.** **2** **Poco più mosso.** *tr* *tr* **accel.....**

343-344

350 Molto Allegro.

Musical notation for measures 350 through 357. The tempo marking "Molto Allegro." is above the staff. Measure 350 has four eighth notes with accents (>). Measures 351 and 352 have two eighth notes with accents, followed by a quarter rest. Measure 353 has four eighth notes with accents. Measure 354 has two eighth notes with accents, followed by a quarter rest. Measure 355 starts with a forte dynamic (*ff*) and contains two half notes. Measure 356 continues with two half notes, ending with a crescendo hairpin leading to a fortissimo dynamic (*sf*). Measure 357 begins with a sforzando accent (^) over a dotted half note, followed by a quarter rest and a final eighth note.

358 *rall.*.....
pesante
2 2 3
362-363 364-365 366-368

358 *pesante*

362-363 364-365 366-368

358 *pesante*

362-363 364-365 366-368

21 Allegro furioso.

370 *sf*

376 *sf*

382 *sf*

22

Poco più mosso.

388 **16** *ff*

23

409 **14** **2** *sff* **1**

430 *f* *sff* **9** **3** **1**

445 **4** **14** **11** **5**

25 Tempo Allegro moderato.

480 *mp* *p*

487 **1** **2**
494-495

496 **26** **5**
rall..... **Molto moderato.**
501-505

506 **27** **6**
512-517 **mf**

519 **3**
520-522 **f** **mf**

28 **1** **2**
528 **f** 534-535

29 **1** **2**
536 **mp** **sf** **sf** **sf** **mf**
accel..... Poco più mosso. accel..... Più mosso. rit.....

544rall. **Tempo molto Moderato.** rall..... **2**
551-552

30 a tempo

553

ff

Largamente.

561

mf

2

3

565-566

567-570

rall.....

EPILOGUE

Lento molto espressivo.

1

7

2

1

18

1-7

9-10

f

p

14-31

2

3

9

2

18

32-40

Cl. 2

mf

sf

46-47

mf

f

accel.....

rall

a tempo

51

p

mp

pp

1

4

10

59-68

5

Più agitato

2

2

1

69-70

71-72

p

sf

poco accel.

6

3

2

1

80-82

f

87-88

p

cresc. *mf*

rall.....

poco agitato

7

93 *molto accel.*..... *rall.*..... *a tempo* **12**

cresc. poco a poco *ff* 3 3 3 99-110

8

9

5 **3** **14** *a tempo*

111-115 *p* *mf* 120-122 123-136 *mf* <

11

138 **10** **10** **6** **2** *a tempo*

fp sub. 140-149 151-156 157-158 *p* <

160 *fp* *fp* *mp* *sf* *f* *cresc.*

12 largamente

170 *sf* *ff* 3

13

180 *pp* *rall.*..... *a tempo* **1** **2**

183-184 *mp*

Morendo.....

189 *rall.*..... *pp* < >



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