



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 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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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

Clarinet (Bb) 1 & Clarinet (A) 1

Meg Blane

Robert Buchanan

PROLOGUE

Samuel Coleridge-Taylor

Allegro molto Agitato.

Cl. in Bb

sf *sf* *mp*

10 *poco rit.* *poco accel.* *mf*

13-16 17-18

21 *mf* *mf* *f*

29 *mp* *mf* *f* *dim.*

30-40

46 *rall.* *a tempo* *solo* *mp*

49-50

54 *mf* *pp*

57-60

63 *mp* *p*

65-66 69-70

4

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

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

5

86 1 2 3 4 5 *mp* *sf* 87-88 93-97

98 1 1 1 *sf* *sf* *mf* *rall.* *Moderato.* 8 105-112

113 *mp* *f* *mp* *f*

END OF PROLOGUE


120 *mp* *mf* *sf*

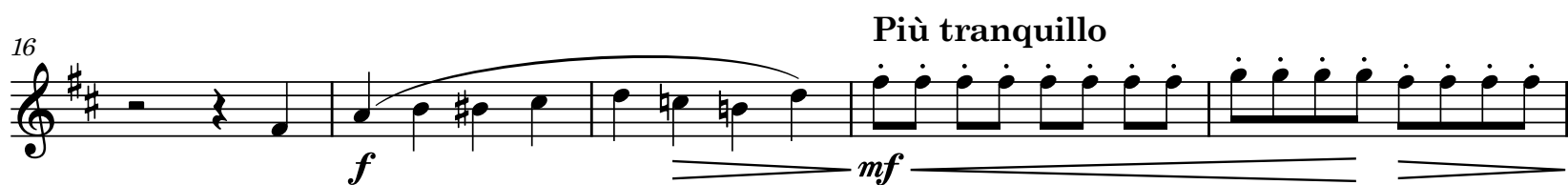
Cl. in Bb

1

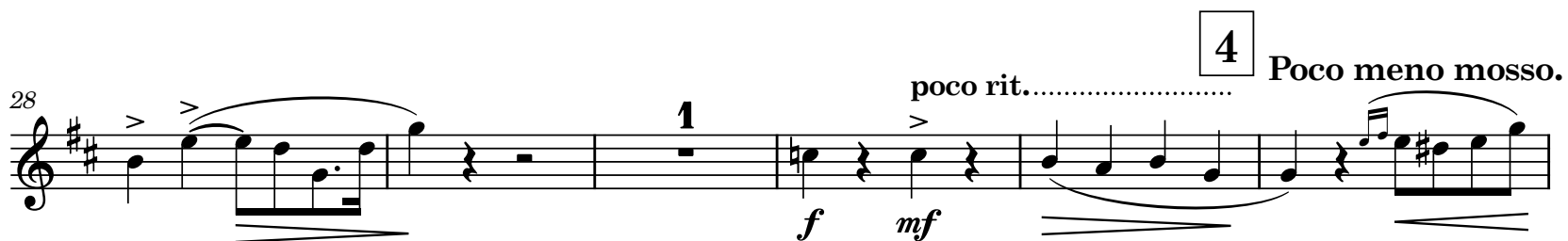
mf *f*

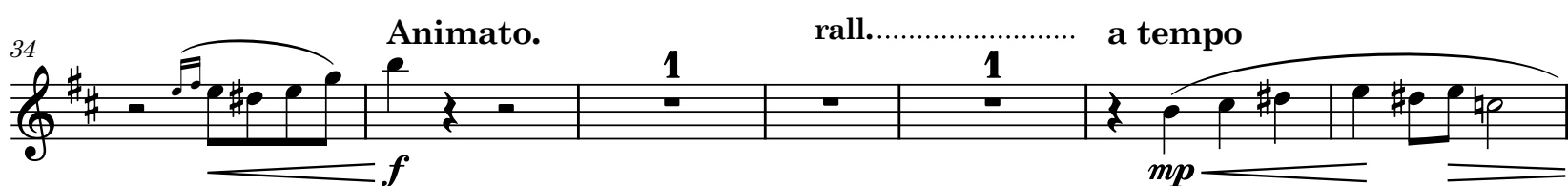
7 *f* *mf*

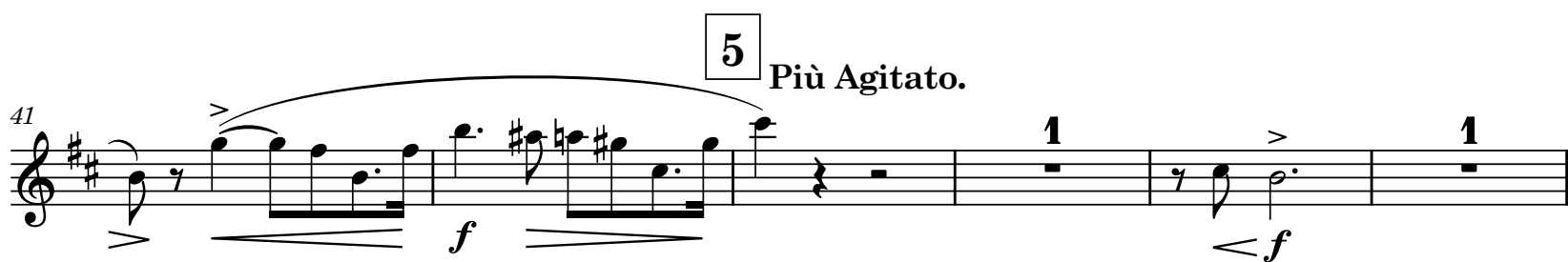
11 
sf *f*

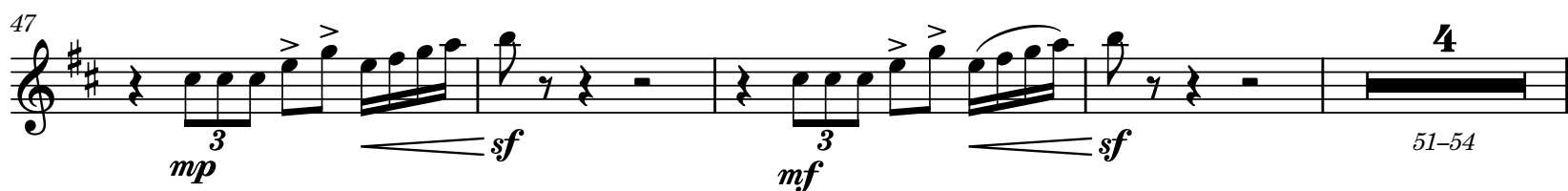
16 
f *mf* Più tranquillo

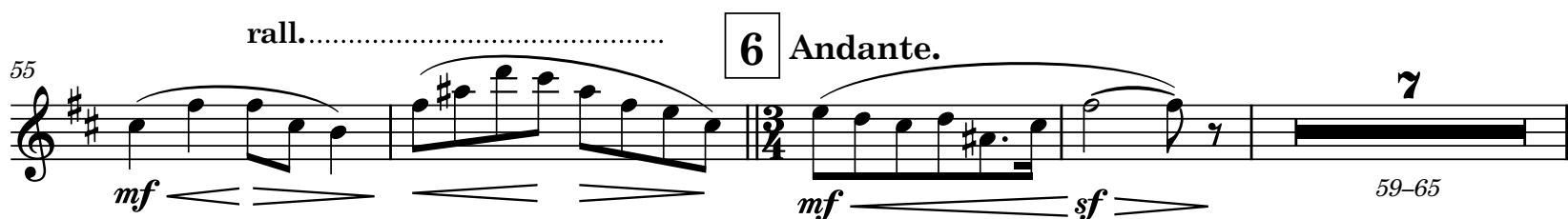
21 
mp 22-23 *p* *f* *f*

28 
f *mf* poco rit..... Poco meno mosso.

34 
f *mp* Animato. rall..... a tempo

41 
f *< f* Più Agitato.

47 
mp *sf* *mf* *sf* 51-54

55 
mf *mf* *sf* 59-65 Andante.

66 rit..... a tempo **7** Poco più moto. 1

73 poco rit..... a tempo 1

81 1

88 2 89-90 mp pp mf 95-96 pp

98 accel..... rall..... sf mf p mp

106 **8** a tempo 1

113 mp pp

120 **9** Poco più mosso. 3 122-124 mf f rit.....

147

mp *cresc.* *sf* **3** 150–152

153 *mf* *cresc.* *ff* *mp* **11** *a tempo*

160 *p* *mp*

166 *f* *mf* *mp* *pp* *rall.* *poco a poco*

173 *mp* **Allegro.**

180 *mf*

185 *dim.* *p* **12** *poco rit.*

191 *pp* *mp* *f* **12** *a tempo* 194-205

209 *p* *ff* **13** 5 211-215

poco a poco accelerando

220

mf *mf*

Poco più mosso.

227

228-231 232-235 *mp*

rit..... 14 a tempo

240

p 242-243 *mp* *pp*

247

mf *mp* 252-255

256

257-258 *p*

264-267 270-274 *mp*

278

f *mf* *dim.*

morendo

286

p 291-292

17

18

19

Allegro.

20

accel.

Poco più mosso.

Molto Allegro.

To Cl. in A

362-363

rall.....

Allegro furioso.

2 pesante 3 **21** Cl. in A *sf*

364-365 366-368

374 *sf*

380

386 **22** *sf* 388-389 *mf*

392 *mf* *f*

7 Poco più mosso. **23** *ff* **14**

399-405 410-423

424 *f* *sff* *f* *rall.*

431 *sff* *Meno mosso.* *sf* *mf*

434-435

439 *mp* *dim. e rall.* *mp*

442-449

454 *pp* *9* *8* *24 Poco meno mosso.* *accel.*

455-463 464-471

Now steel thy heart, thou

25 *Tempo Allegro moderato.*

476 *mp* *Fl. 1*

wo - man - heart - ed one !

484 *p* *mf* *mf*

491 *mp* *dim.* *mp*

497 *rall.* *Molto moderato.* *mf*

504

p *mp*

512

27

1

mp

518

mf *f* *f* *mf*

28

3

525-527

1

f

534

29

accel..... Poco più mosso. accel.....

3 3 3

mp *p* *mp* *sf*

mp *p* *mp* *sf*

541

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

sf *mf* *ff* *sff*

sf *mf* *ff* *sff*

549

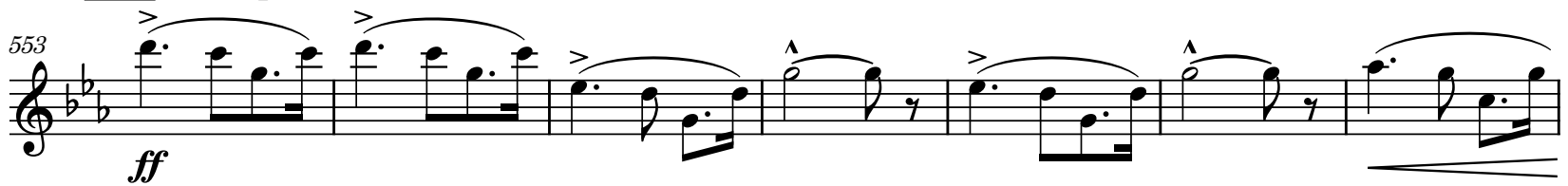
rall.....

2

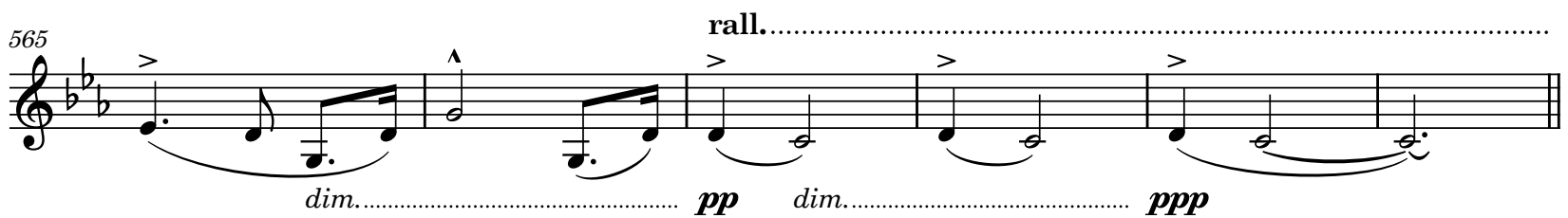
551-552

sff

30 a tempo



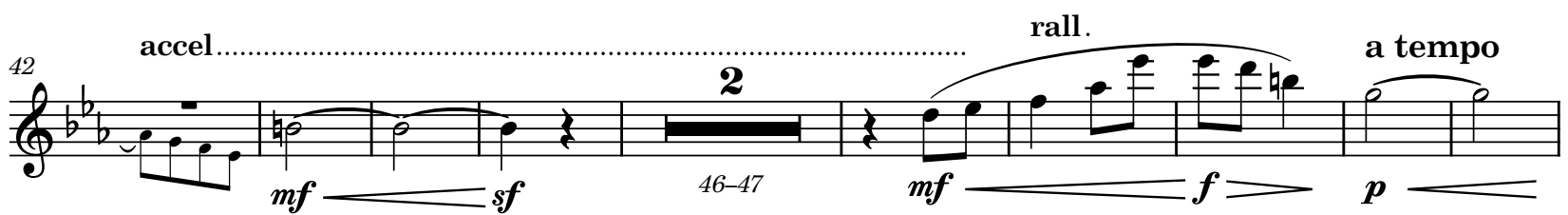
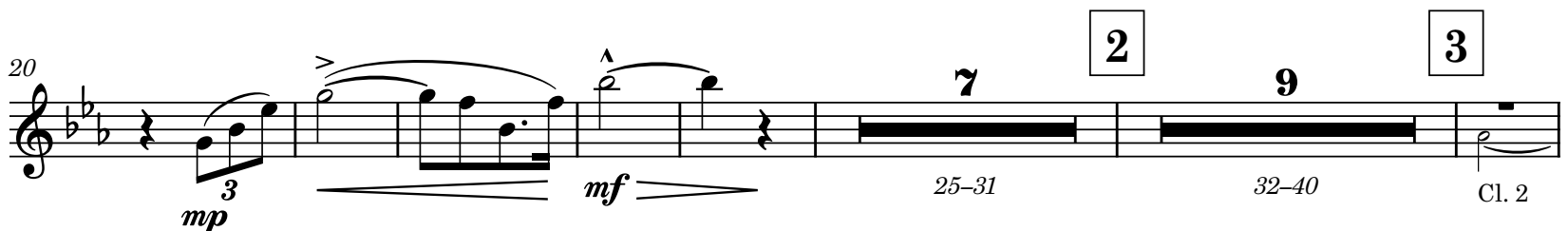
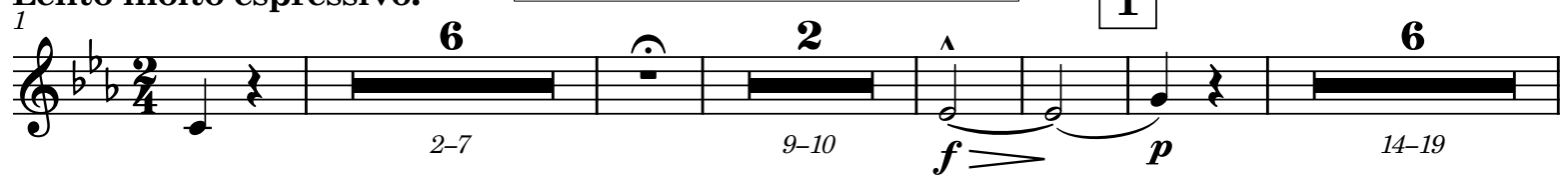
Largamente.



Cl. in A

Lento molto espressivo.

EPILOGUE



83 **6** rall..... poco agitato **4** molto accel.

f 87-90 *mf* *cresc. poco a poco*

95 **7** rall..... a tempo

ff *mf* *dim.*

103 **8** **5**

p 105-107 *p* *pp* 112-116

117 **9** **3**

mf 120-122 *mf* *cresc.*

10 a tempo **9** **4**

128-136 *mf* *fp sub.* 141-144

145 rall.....

mp

152 **11** a tempo **1** **2**

ppp 157-158

159

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

fp

169

cresc. *sf* *ff*

12 largamente

6

177

pp *mp*

1 2

183-184

13 a tempo

187

Morendo

rall.

pp



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