



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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



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

Professor of Music
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) 2 & Clarinet (A) 2

Meg Blane

Robert Buchanan

Samuel Coleridge-Taylor

PROLOGUE

Allegro molto Agitato.

Cl. in B♭

Cl. in B \flat

10

21

41

49

57

63

65

69

sf *sf* *mp*

f

mf *mf* *f*

mf *f* *dim.*

mf *pp*

mp *p*

1 **4** **2** **12**

2 **1** **12**

2 **4** **2**

3 **2** **2**

poco rit. *poco accel.*

rall.

a tempo

4

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

accel..... a tempo

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

5

86 **1** **2** **2** **5** *mf* *sf* *sf*

rall..... a tempo

87-88 89-90 93-97

99 **1** **1** **1** **8** *sf* *mf*

rall..... Moderato.

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 *p* *f*

4

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

f *mf* *f*

38 *a tempo* 5 *Più Agitato.*

mp

45

f *mp* *sf*

49 *rall.*.....

mf *sf*

56 6 *Andante.*

mf *sf*

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*

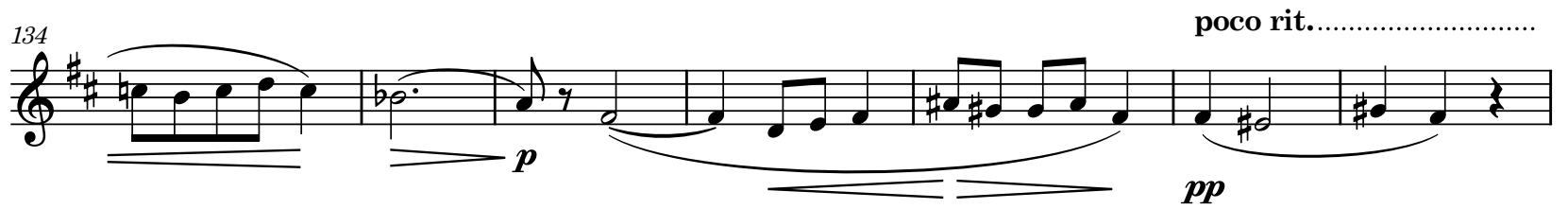
117 **9** Poco più mosso. **3**

f 122-124 *mf*

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

f *mf* *mp*

134 *poco rit.*.....

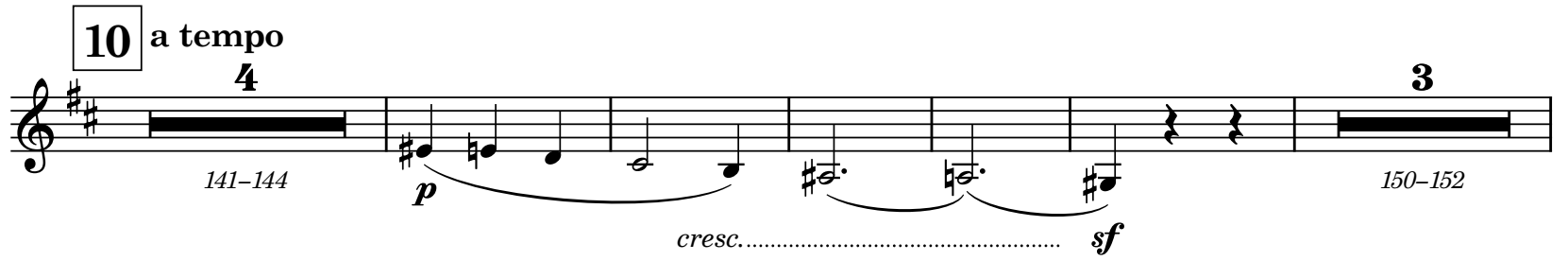


10 *a tempo*

4 3

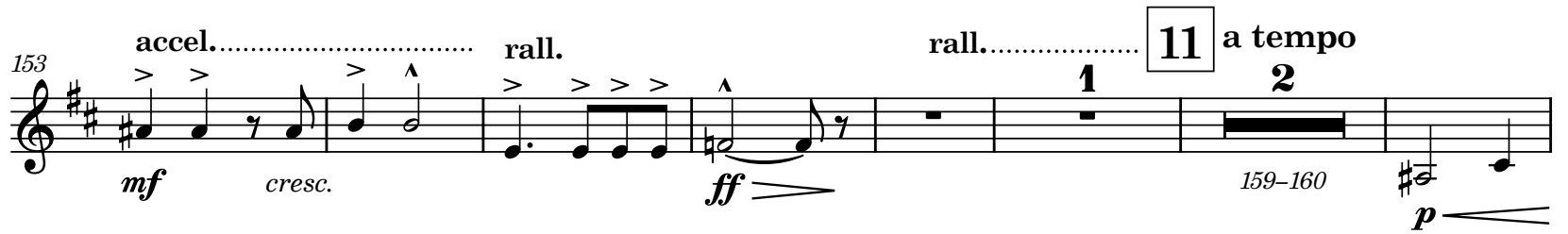
141-144 150-152

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



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

mf *cresc.* *ff* 1 2 159-160 *p*



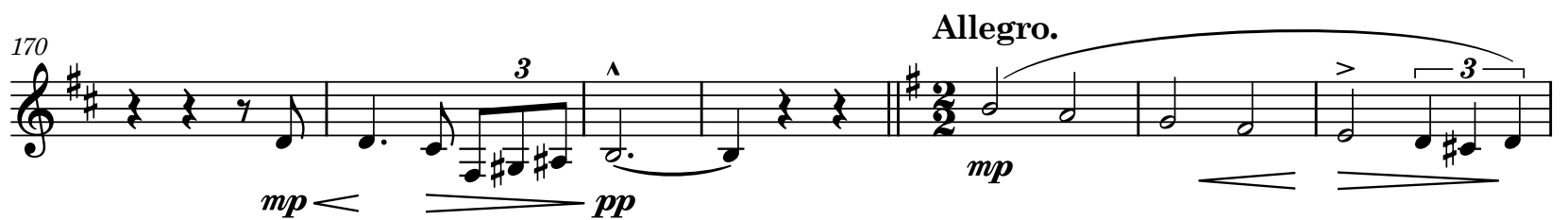
162 *rall.* *poco a poco*

mp *f*



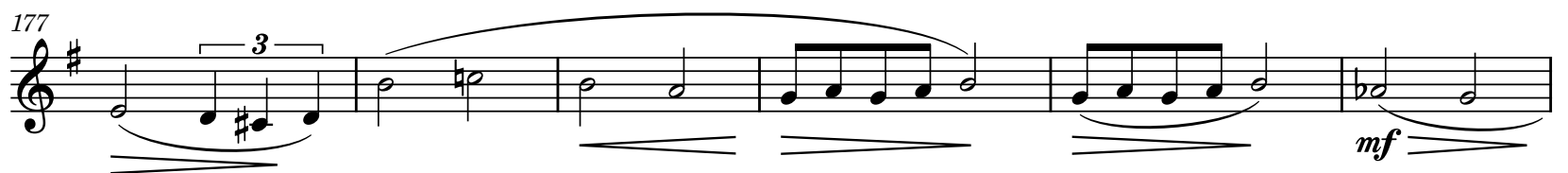
170 *Allegro.*

mp *pp* *mp*



177

mf



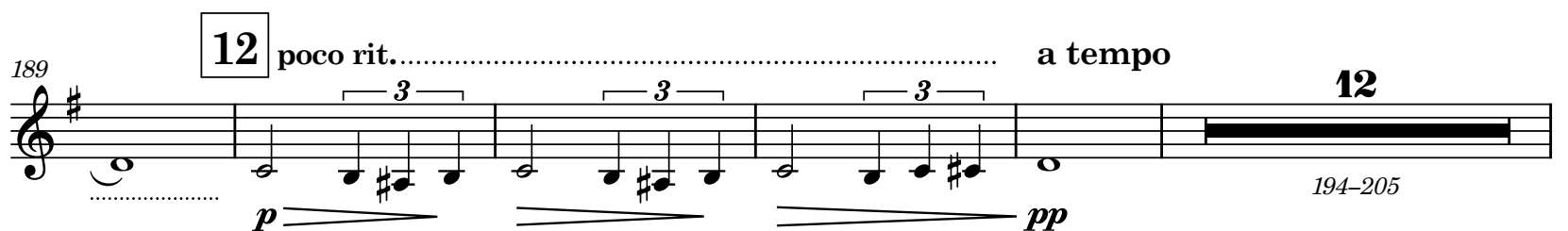
183 *dim.*.....



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

3 3 3 12 194-205

p *pp*



338 **20**

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

346 *Poco più mosso.* *accel.*

353 *Molto Allegro.*

ff *sf*

361 *rall.* *Allegro furioso.*

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

362-363 *366-368*

pesante

371

377 *sf*

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

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

406 **Poco più mosso.** 23 **14**

ff 410-423

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

f *sff* *f*

431 **Meno mosso.** **2** **1**

sff 434-435 *sf* *mf*

440 **7** **dim. e rall.**

mp 442-448 *mp*

451 **24** **Poco meno mosso.** **9** **8**

mp *pp* 455-463 464-471

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 *p*

500 **26** **Molto moderato.**

mf *p*

508 **27**

mp *p*

515

mf *p*

526 **28**

mf *f*

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

The musical score consists of two staves. The first staff contains measures 540 through 546, and the second staff contains measure 547. The key signature has three flats (B-flat, E-flat, A-flat). Measure 540 begins with a piano dynamic (*p*) and a half note G4. Measures 541 and 542 continue with quarter notes F#4 and E4, followed by a whole rest. Measure 543 starts with a mezzo-forte dynamic (*mf*) and a half note D4. Measures 544 and 545 contain eighth notes C4 and B3, followed by a quarter rest. Measure 546 features a forte dynamic (*f*) and a half note A3. Measure 547, on the second staff, begins with a fortissimo dynamic (*ff*) and a half note G3, followed by a whole rest. Above the staves, tempo markings include "accel..... Più mosso." above measure 541, "rit.....rall." above measure 545, and "Tempo molto Moderato." above measure 547. Below the staves, dynamics are indicated with wedge-shaped hairpins: *p* at the start of measure 540, *sf* between measures 541 and 542, *mf* at the start of measure 543, *f* at the start of measure 546, and *ff* at the start of measure 547. There are also accents (>) over the first notes of measures 544, 545, and 547.

548

rall..... a tempo

30

2

551-552

ff

556

Largamente.

The musical score for measures 556-560 is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 556 begins with a half note G4, followed by a quarter note A4, and a quarter rest. Measure 557 contains a half note B-flat4, a quarter note A4, and a quarter note G4. Measure 558 starts with a half note G4, followed by a quarter note A4, and a quarter rest. Measure 559 consists of a half note B-flat4, a quarter note A4, and a quarter note G4. Measure 560 begins with a half note G4, followed by a quarter note A4, and a quarter note B-flat4. The piece concludes with a final half note G4. Performance markings include a 'Largamente.' tempo instruction above the staff, a 'mf' (mezzo-forte) dynamic marking below the staff, and a triplet of eighth notes in measure 559. There are also crescendo and decrescendo hairpins indicated by wedge-shaped lines.

564

dim. pp dim. ppp

rall.

Lento molto espressivo.

EPILOGUE

Cl. in A

6

2-7

mp

f

p

11

14-24

1

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** **5** *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.* **12** *largamente* *sf* *ff* 3

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

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



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

11.15/03