ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

BASS TROMBONE

COVER IMAGE

Britannia Rules the Waves

by

Nicholas Habbe

1876

Bendigo Art Gallery

Victoria, Australia

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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

Full Score Manuscript	Royal College of Music Library MS 4898
Published Vocal Score	Novello, Ewer and Company No. 8258 [1897]
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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

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Bass Trombone

ODE TO THE SEA

Laurence Binyon — Arthur Somervell

No. 1 - Overture

Adagio

10

1–10

Vln I

pp

16

A

7

22–28

29

Allegro

pp

36

3

f

42–44

45

B

2

sf

49–50

f

53

6

59–64

ff

66

C

1

19

69–87

Vln I

91

D

7

sf

98–104

105

E

2

pp *sf* *110–111* *f*

113

7

114–120 *ff*

F

125

12

126–137 *pp*

G

142

3

f *147–149* *ff*

151

2

154–155 *f* *ff*

159

4

166–169 *ff* *ff*

H

1

22

174–195

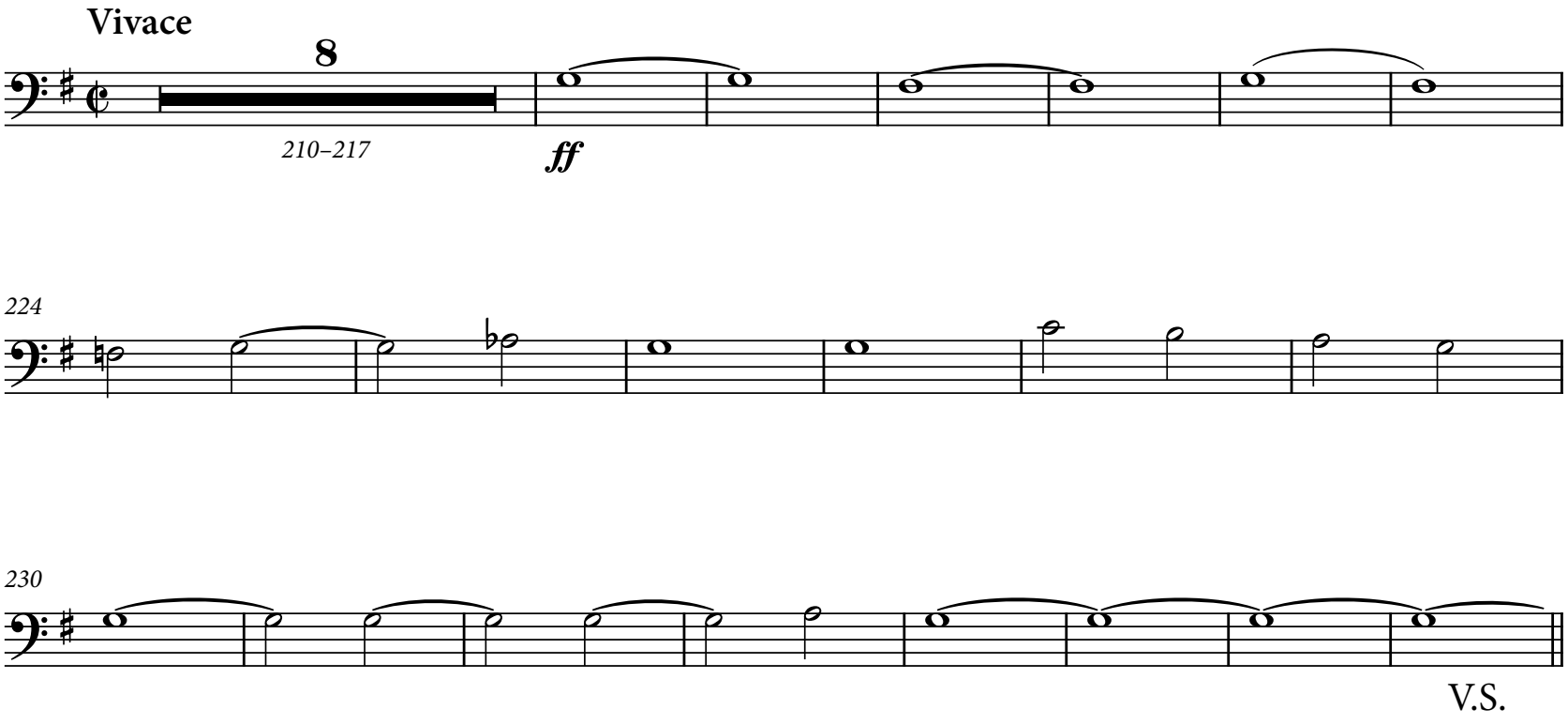
196

J

7

sf *sf* *203–209*

Hn 3


Vivace
8
210–217
ff
224
230
V.S.

No. 2 - “Mother of Immemorial Desire”

K **Maestoso**

13

pp

2–14

Hn 1

21

L

2

23–24

ff

2

28–29

30

f

ff

4

36–39

M

7

40–46

Più mosso.

13

47–59

Tpt 1

N

ff

66

3

69–71

2

74–75

4

76–79

80

f

O

11

88–98

99

ff

1

ff

2

104–105

ff

109

P

5

111–115

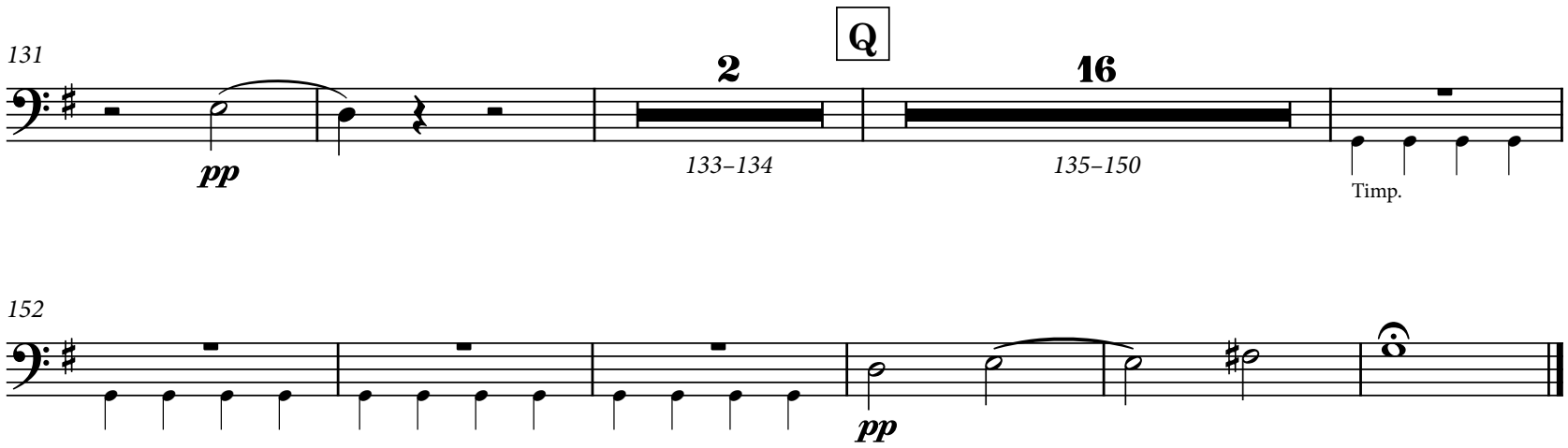
f

Meno mosso.

ff

11

120–130


131
Q
2
16
pp
133–134
135–150
Timp.
152
pp

No. 3 - "Fearful and Vast"

Allegro non troppo

6

1–6

f

14

R

poco rall

8

22–29

30

rit.

1

S **a tempo**

12

32–43

S. Solo

Cold with the spray and wet, Is blown her float -

49

- - ing

pp

G.P.

1

f

59

T

rall e dim..... **Andante**

3

19

ff

64–66

67–85

86

U

poco rit.....

1

6

11

87–92

93–103

S. Solo

sleep, her trem - u - lous hope con - fides.

rall.....

108

V **a tempo**

At last the sun a - ris - es on the

pp

115

7

6

117–123

124–129

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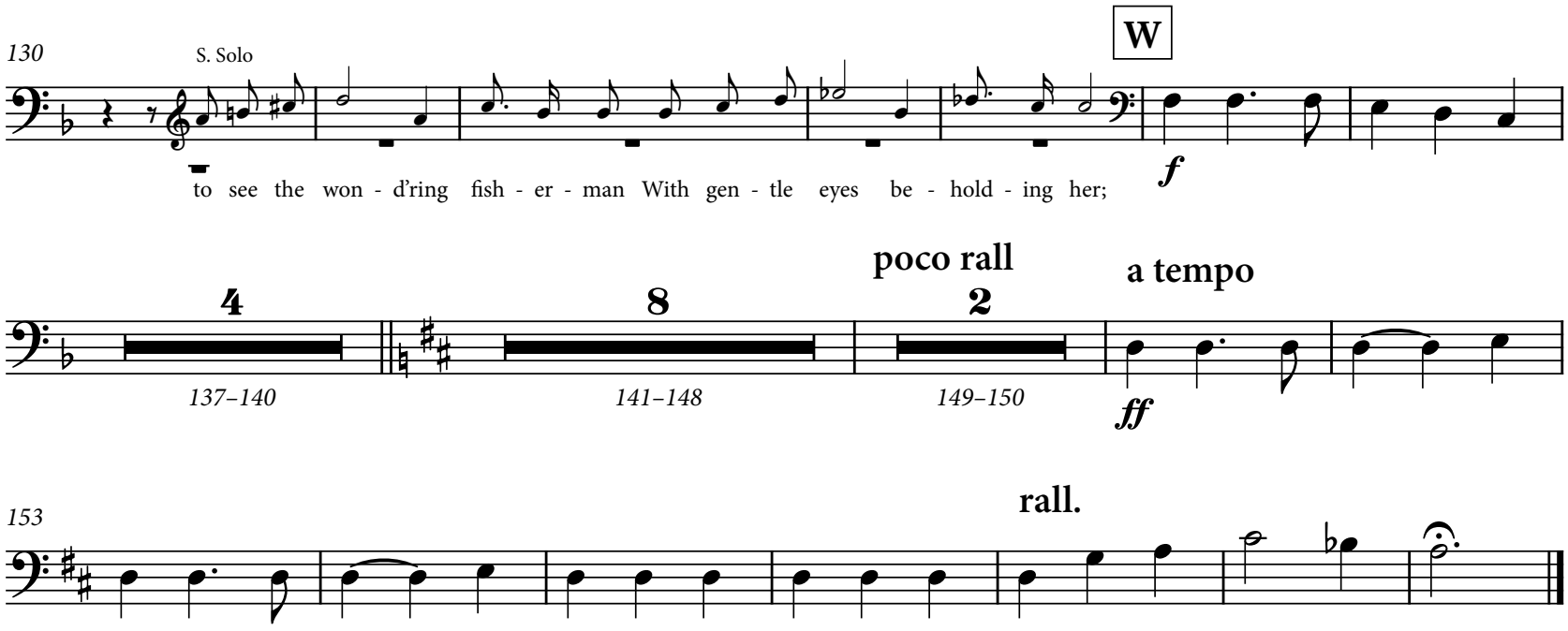
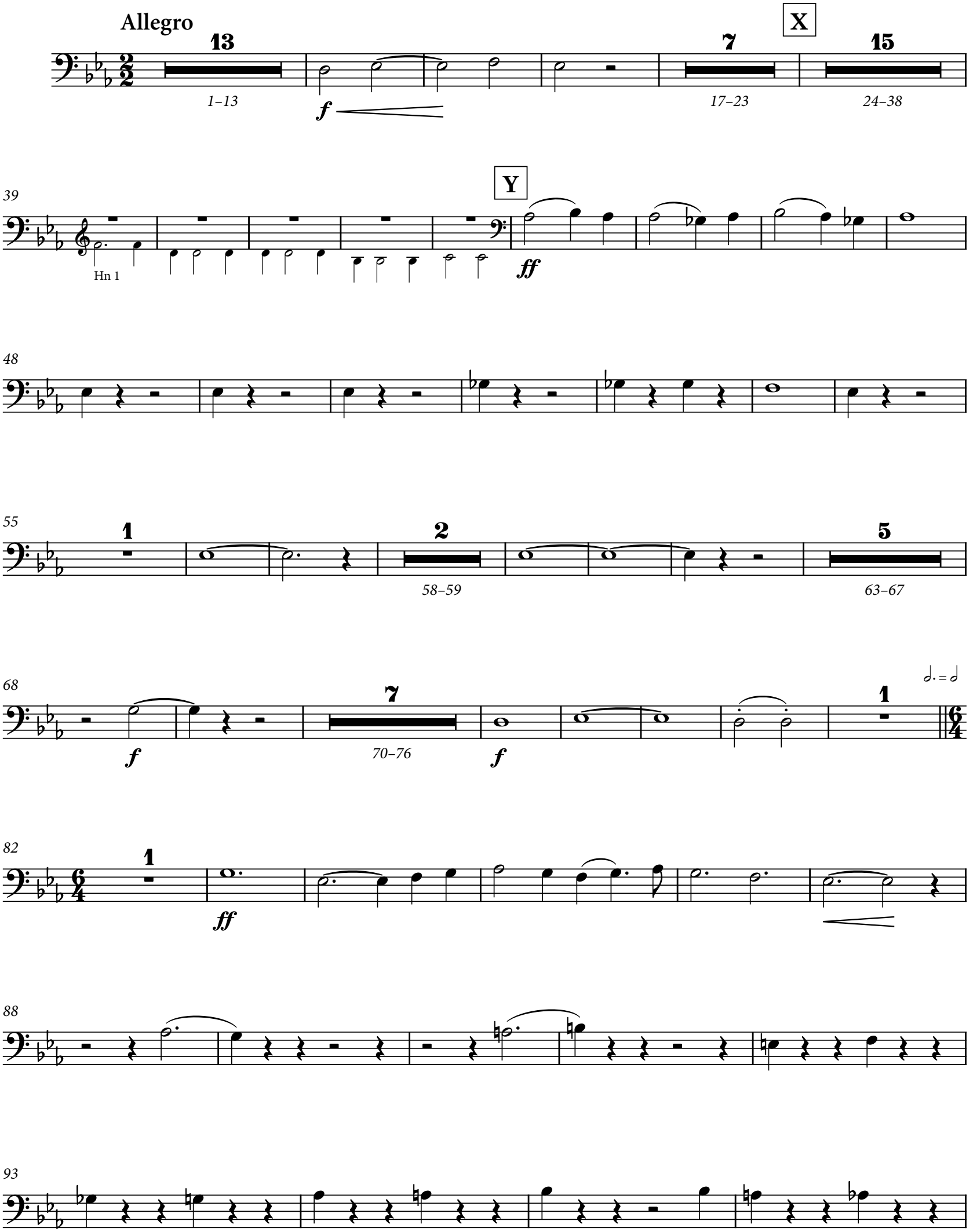

130
S. Solo
W
to see the won - d'ring fish - er - man With gen - tle eyes be - hold - ing her;
f
4
137–140
8
141–148
poco rall
2
149–150
a tempo
ff
153
rall.

No. 4 - "Mother of England"



97

4

101

Z

8

103–110

ff

113

AA

12

119–130

Hn 1

132

p

mf

f

141

BB

CC

31

13

ff

145–175

176–188

189

pp

Hn 1

No. 5 - “Out of the Armed Night”

Adagio non troppo.

10

1–10

Hn 2

DD

2

14–15

pp

17

mf

8

24–31

pp

f

f

37

pp

4

40–43

Allegro

14

45–58

59

p

p

EE

70

2

76–77

p

81

2

83–84

5

85–89

FF

ff

96

105

GG

HH

Tempo primo

118

11

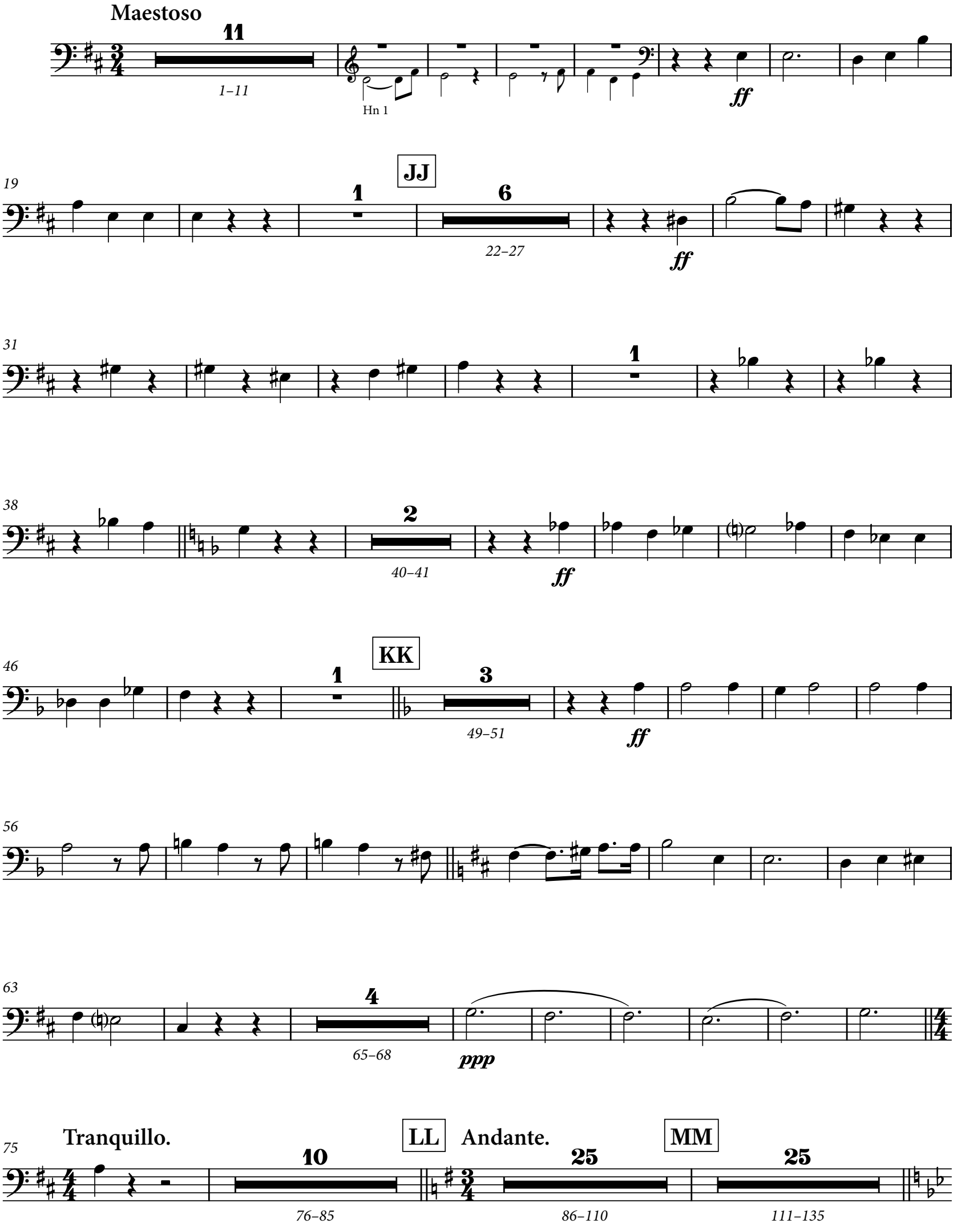
130–140

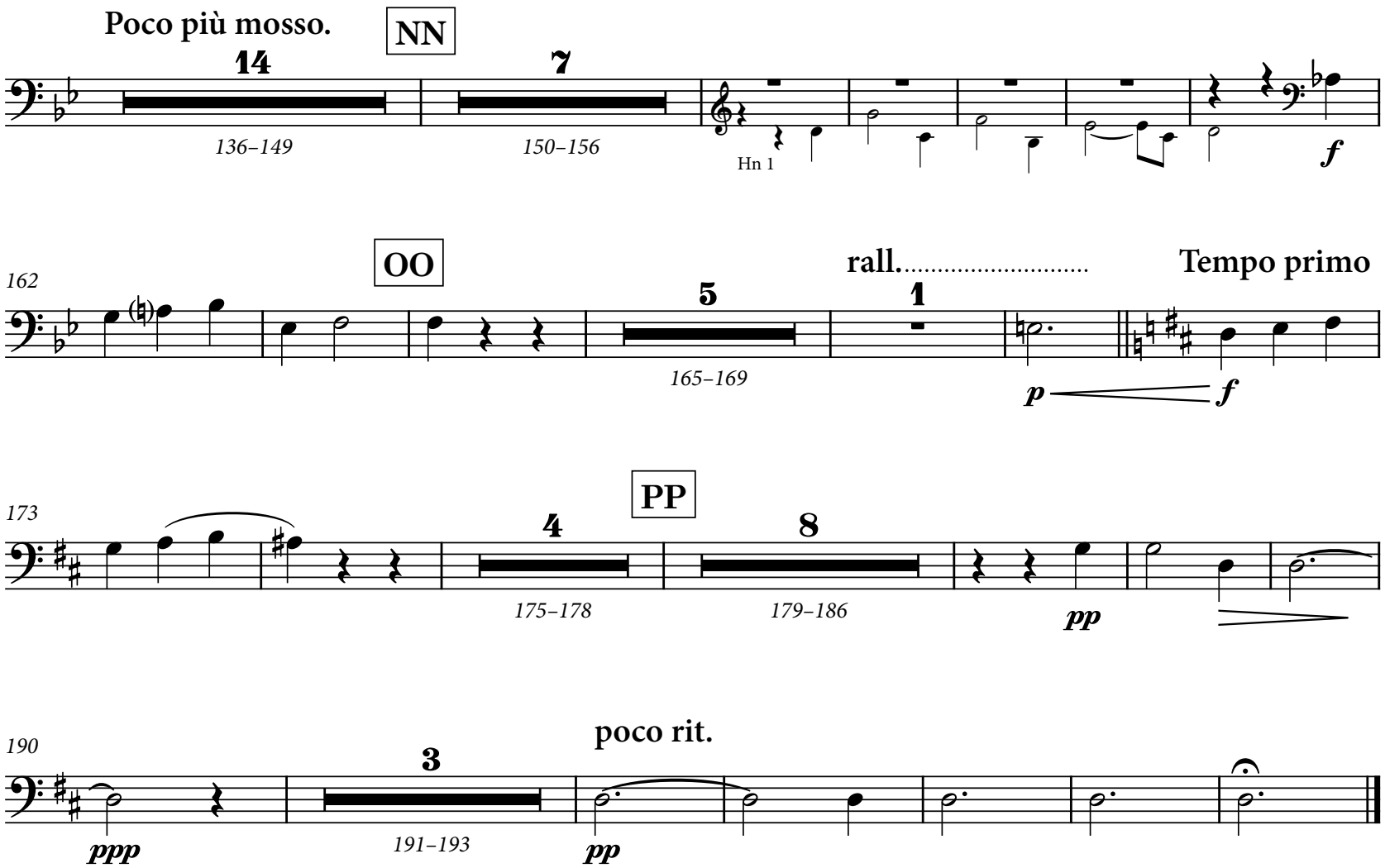
ff

147

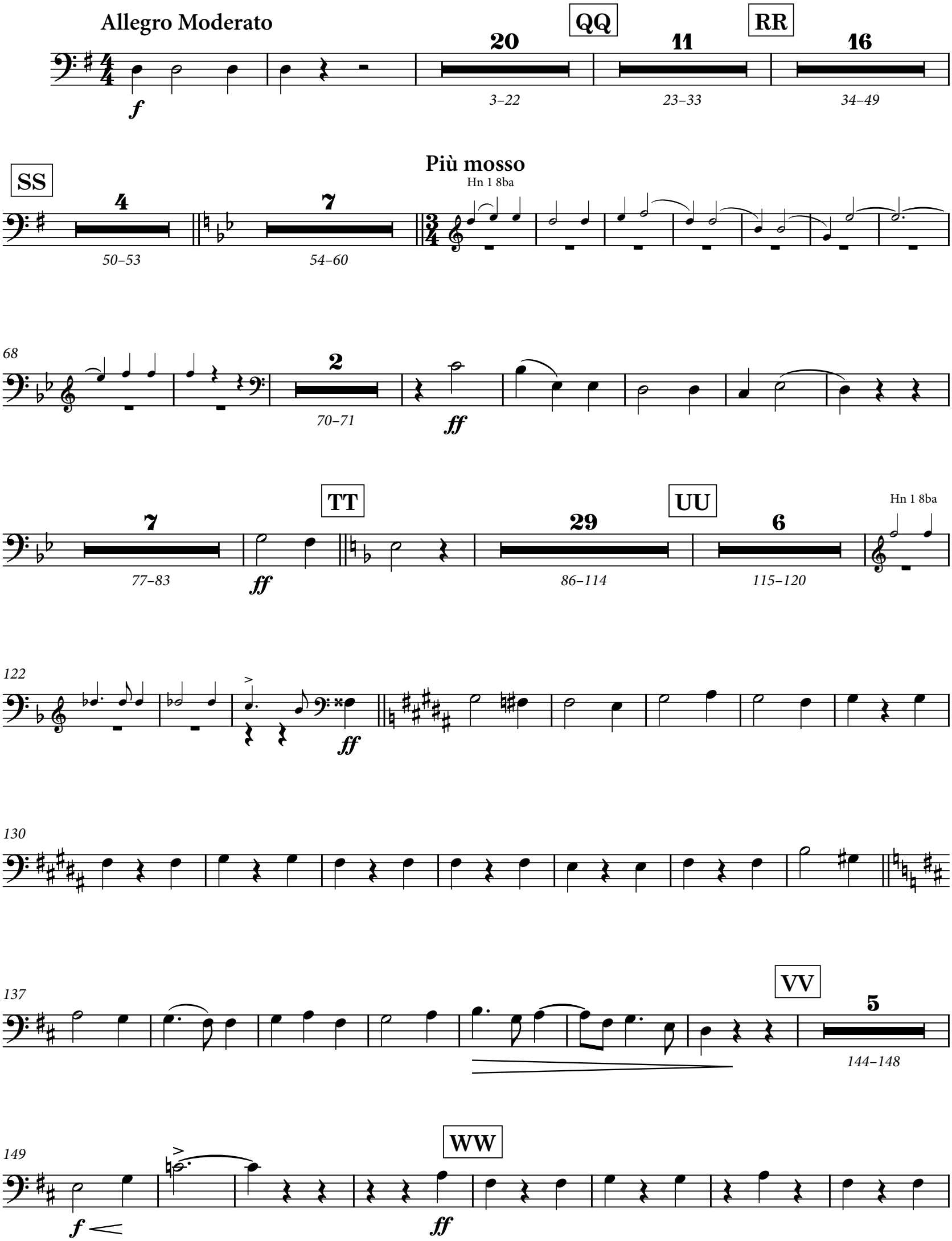
152

No. 6 - “In England’s Name”




Poco più mosso.
NN
14
136–149
7
150–156
Hn 1
f
162
OO
5
165–169
rall.....
1
Tempo primo
p
f
173
PP
4
175–178
8
179–186
pp
190
poco rit.
3
191–193
ppp
pp

No. 7 - "O While Around Our Shores"



157

poco rit.

20

1

XX

158–177

ff

183

Allegro

22

189–210

211

Tpt 1

YY

8

mf

218–225

226

5

ff

230–234

ff

237

Poco meno mosso

6

10

ZZ

240–245

246–255

ff

258

3

1

259–261

ff

266

poco rall.

8

268–275

278

a tempo

283

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