ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

BASSOON 2

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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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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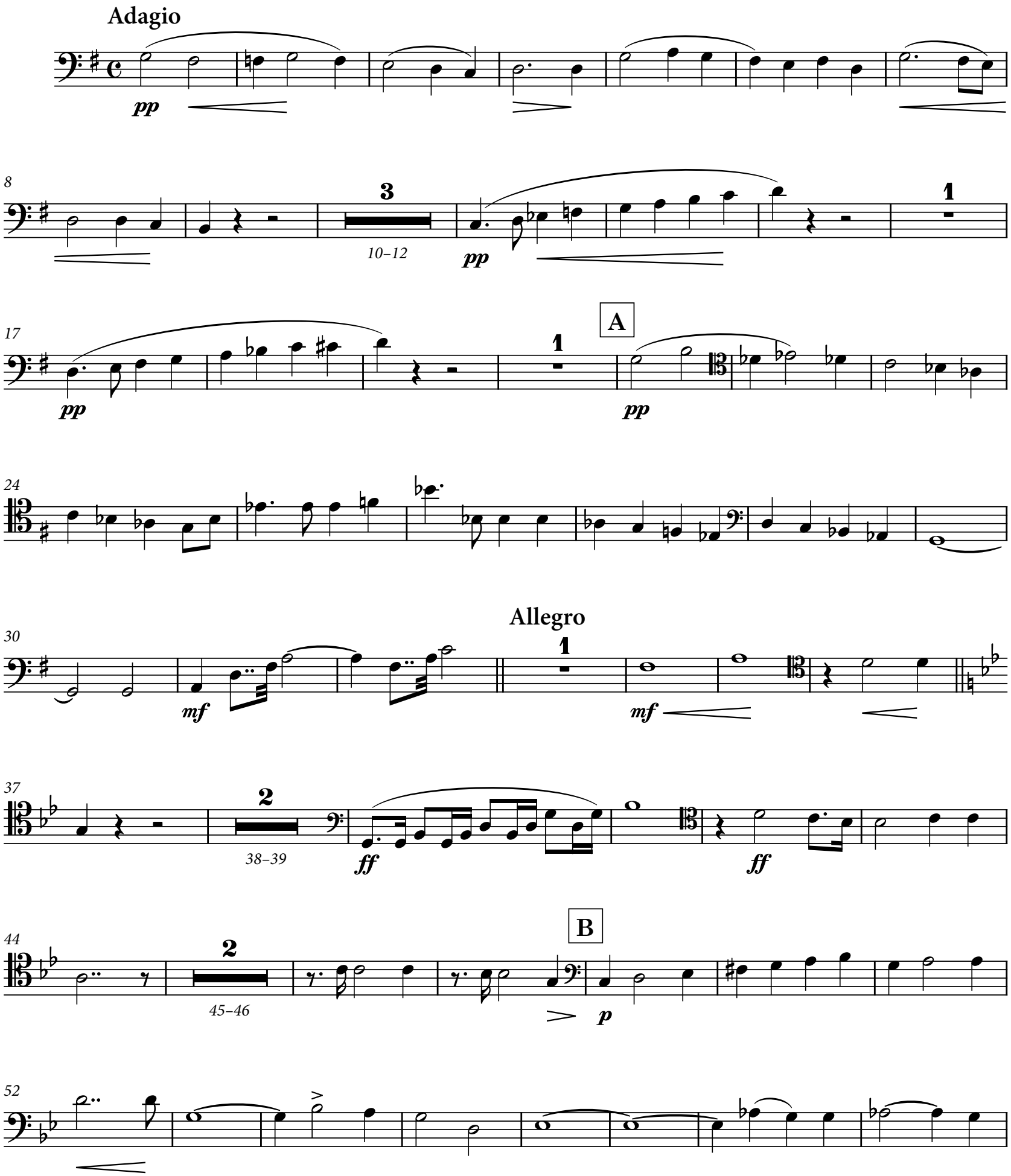
Bassoon 2

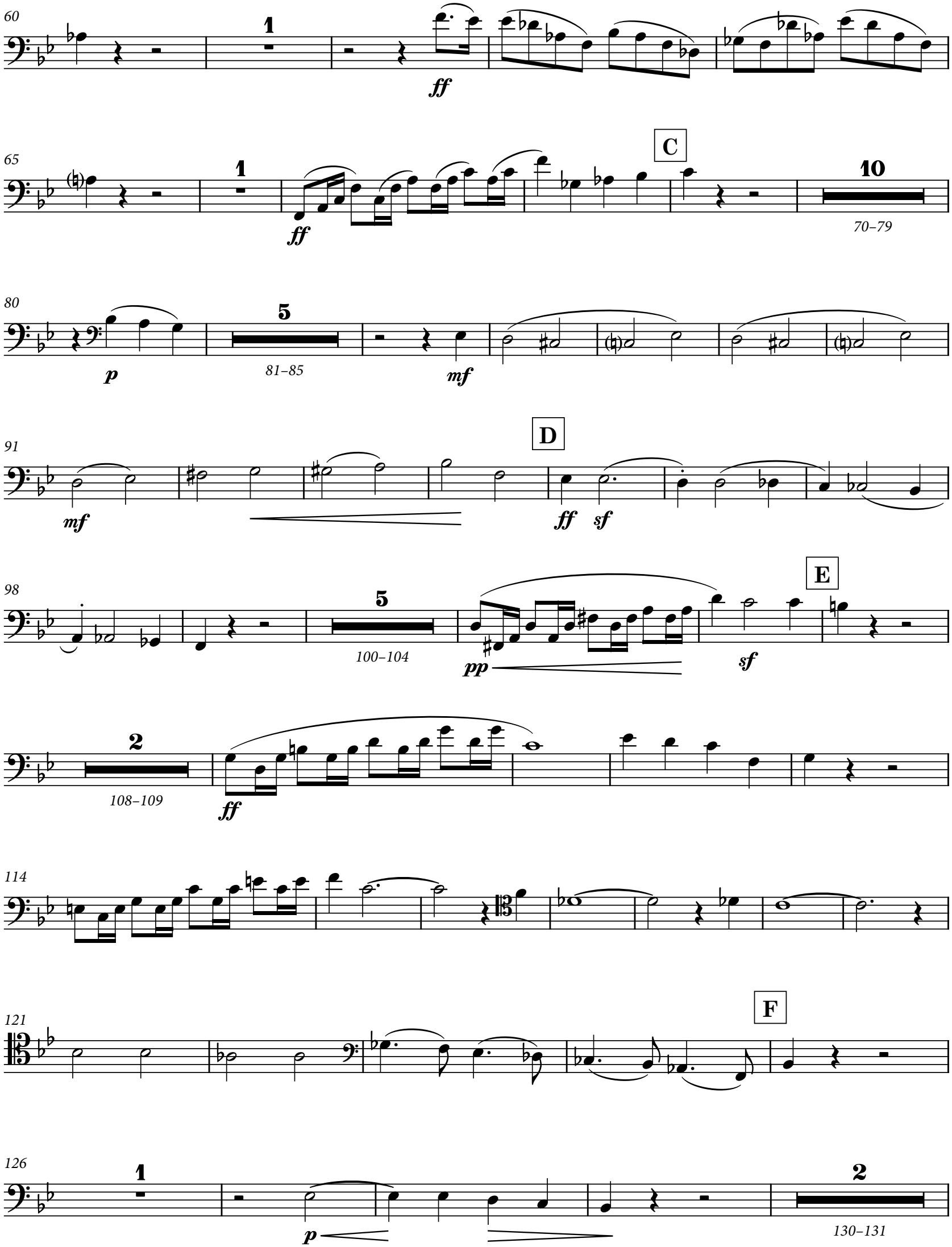
ODE TO THE SEA

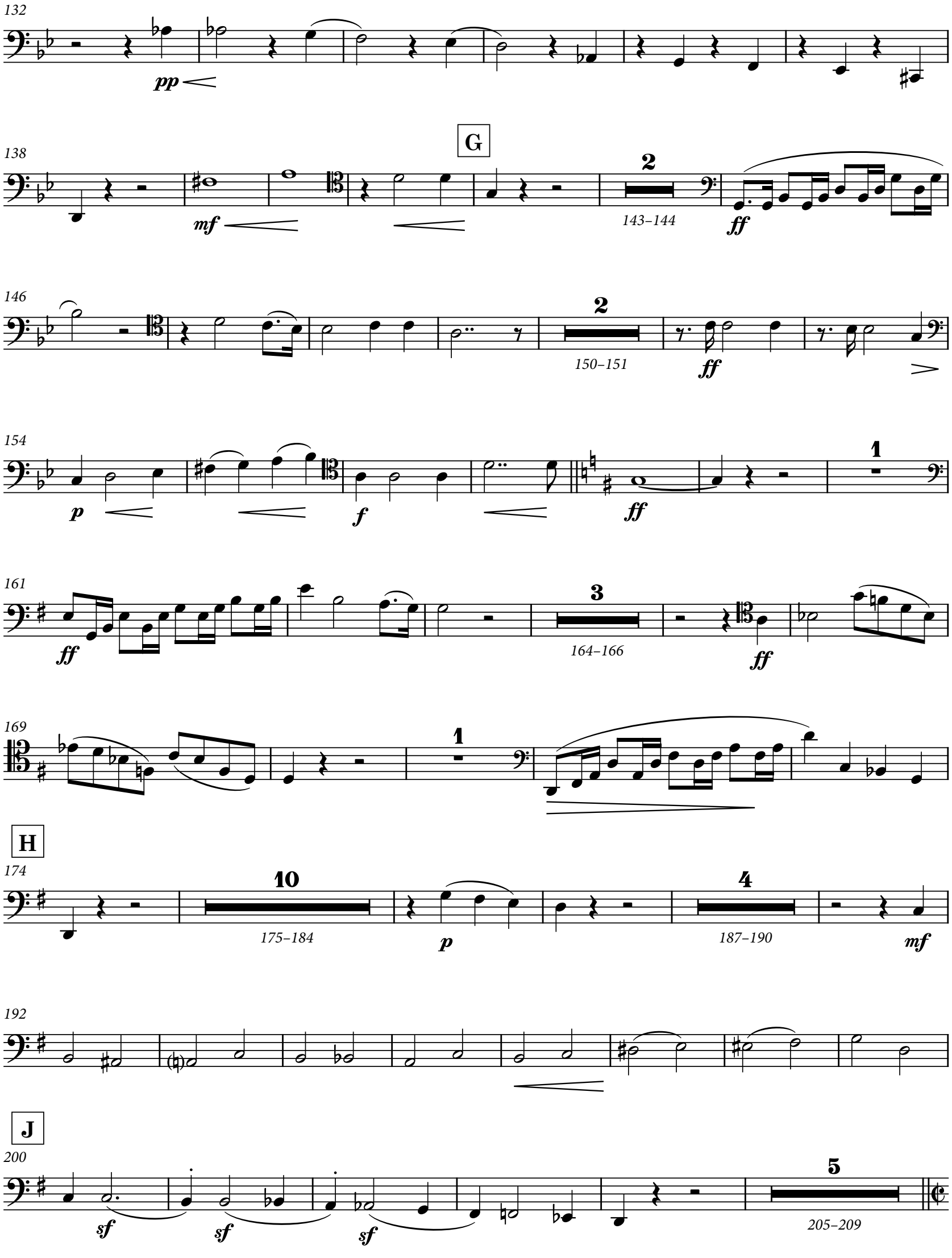
Laurence Binyon

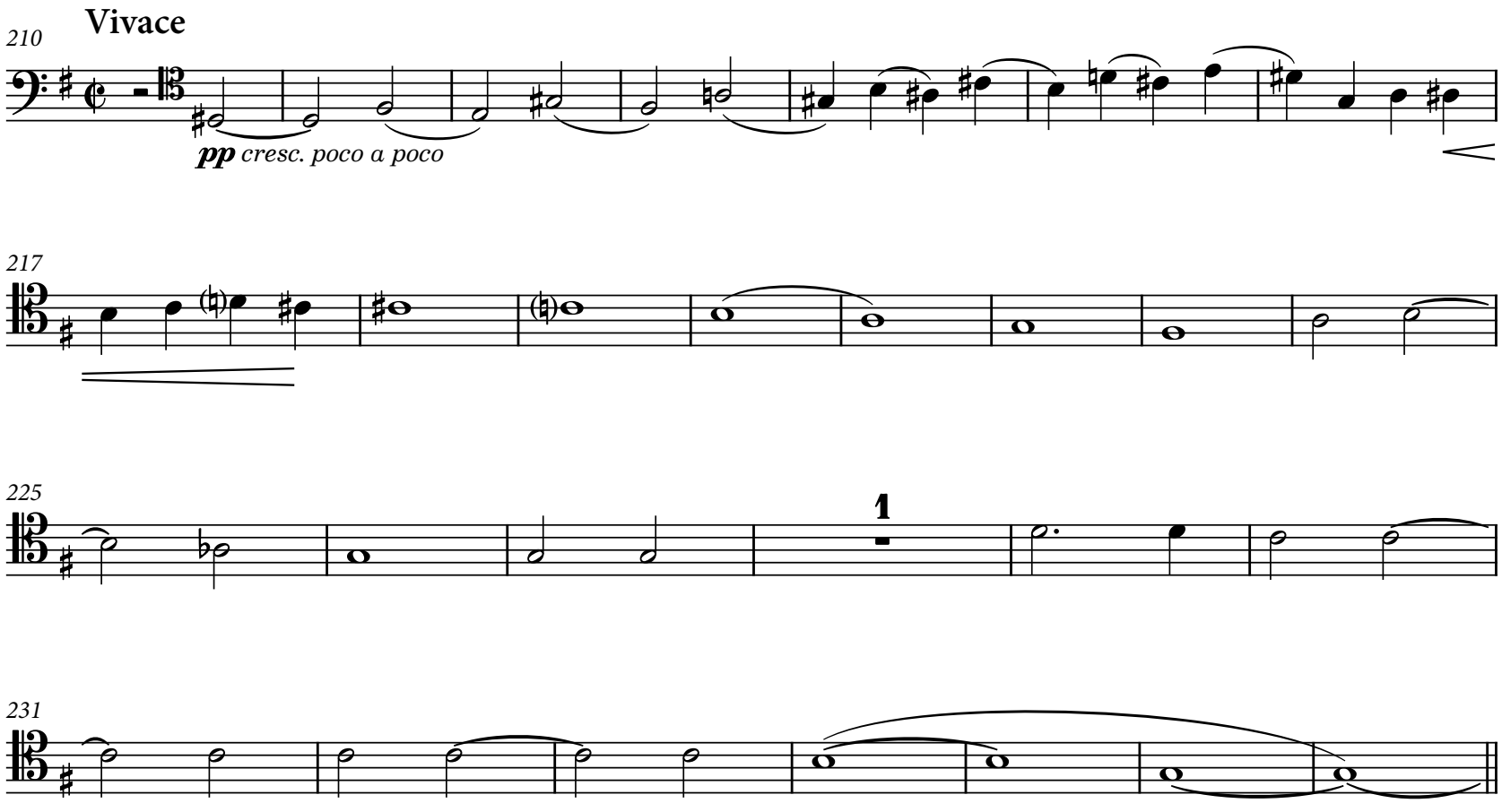
Arthur Somervell

No. 1 - Overture



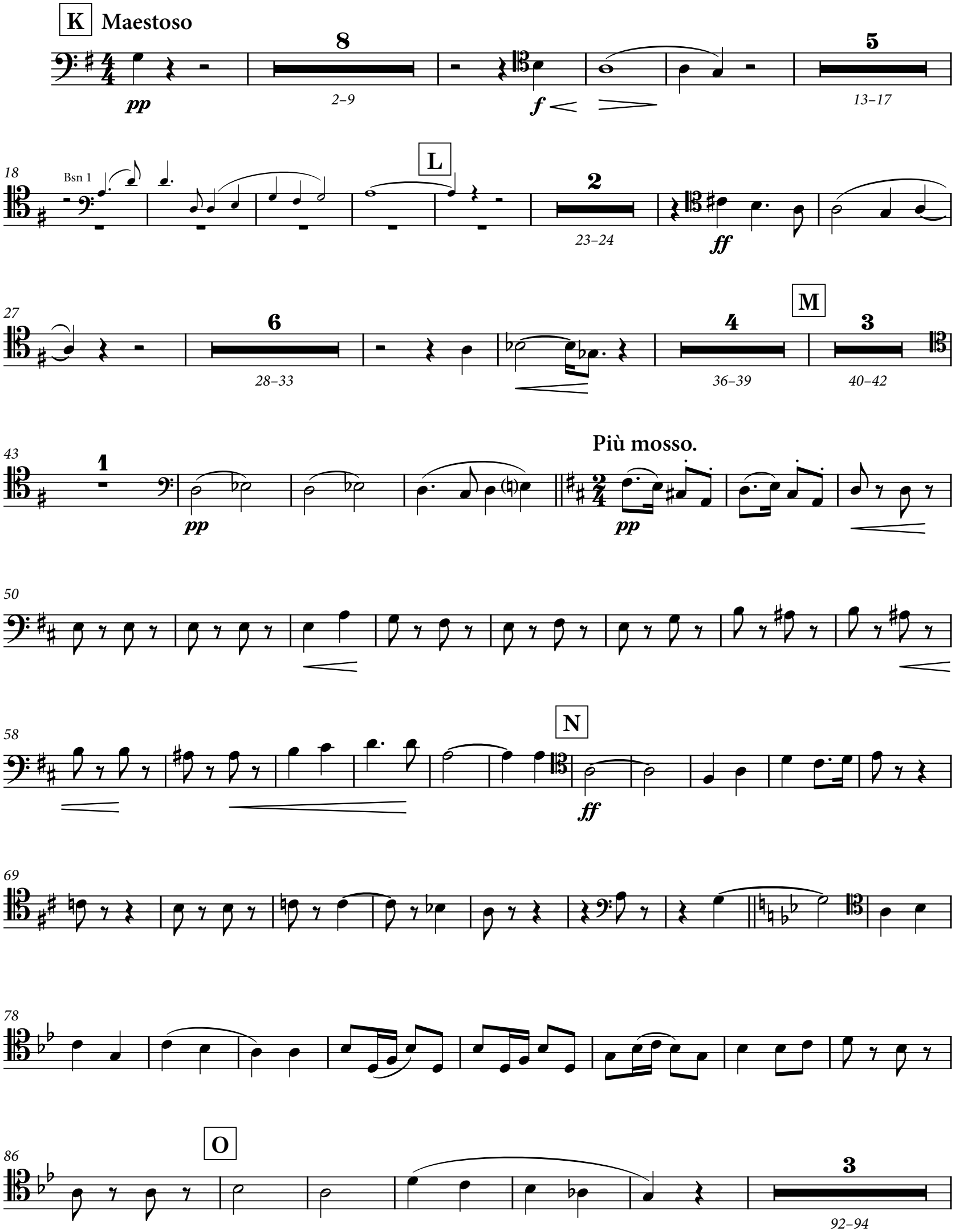

60
1
ff
65
1
ff
C
10
70–79
80
5
p
81–85
mf
91
mf
D
ff
sf
98
5
100–104
pp
E
sf
2
108–109
ff
114
121
F
126
1
p
2
130–131


132
pp
138
G
mf
2
143–144
ff
146
2
150–151
ff
154
p
f
ff
1
161
ff
3
164–166
ff
169
1
H
174
10
175–184
p
4
187–190
mf
192
J
200
sf
sf
sf
5
205–209



V.S.

No. 2 - “Mother of Immemorial Desire”



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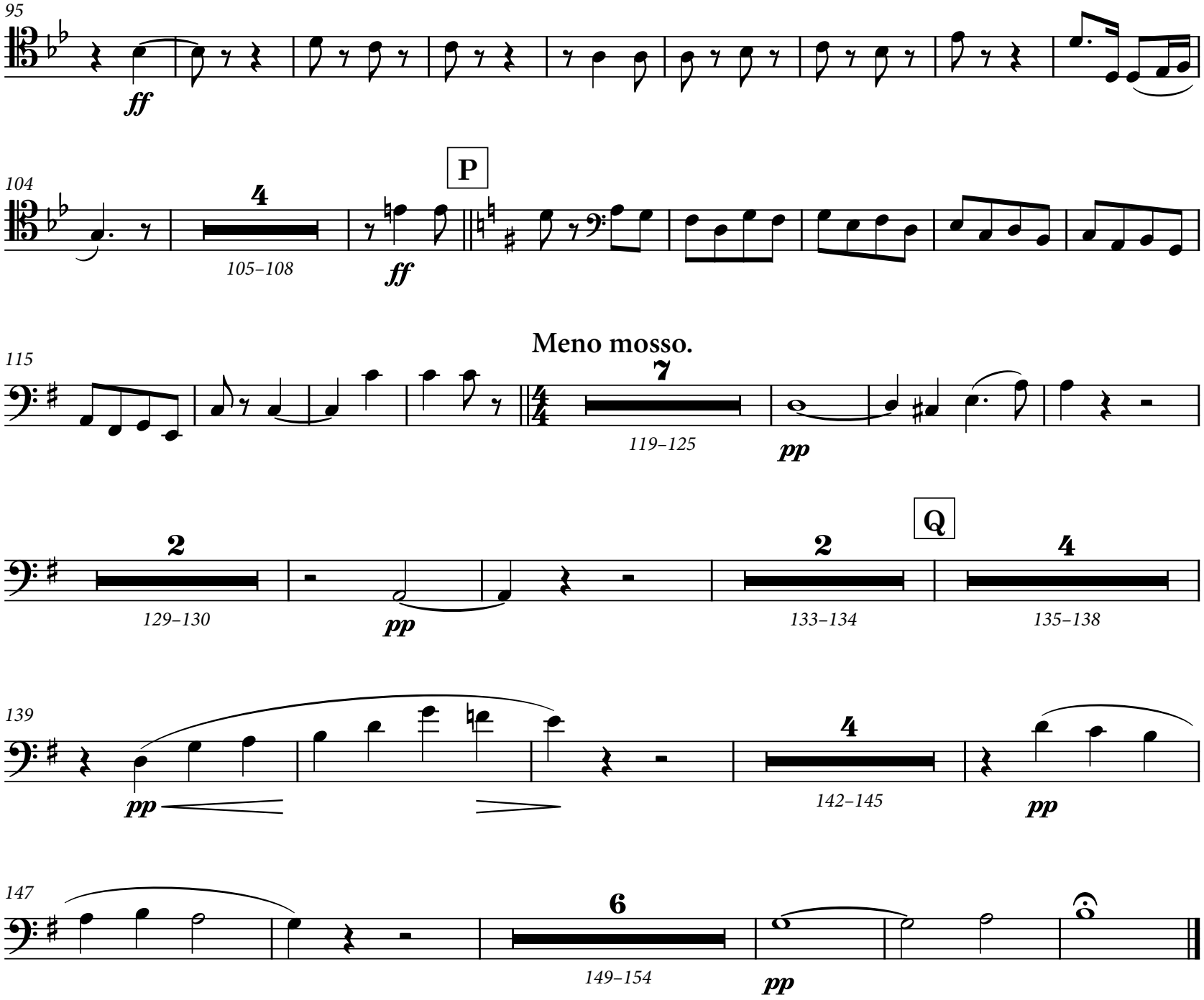
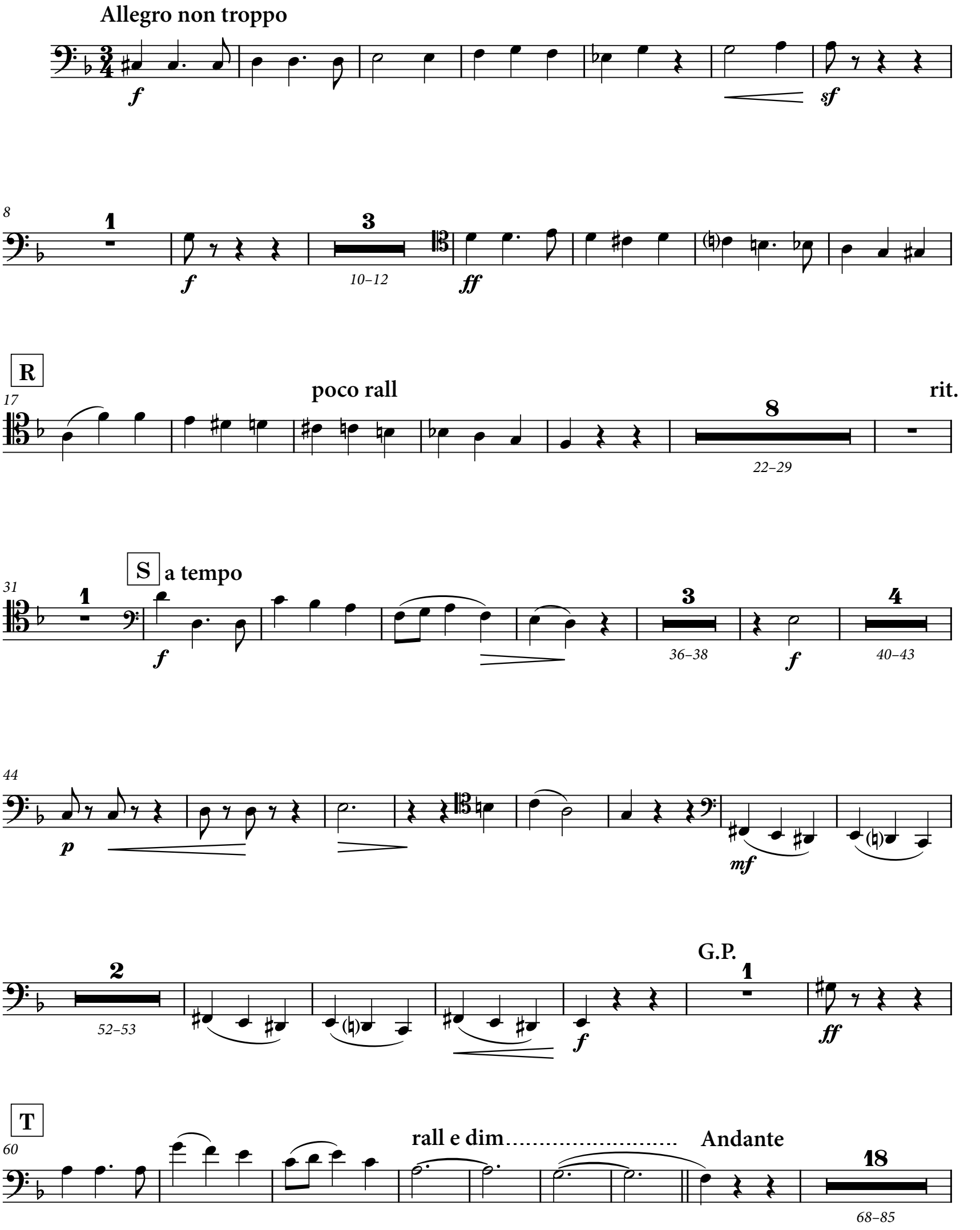
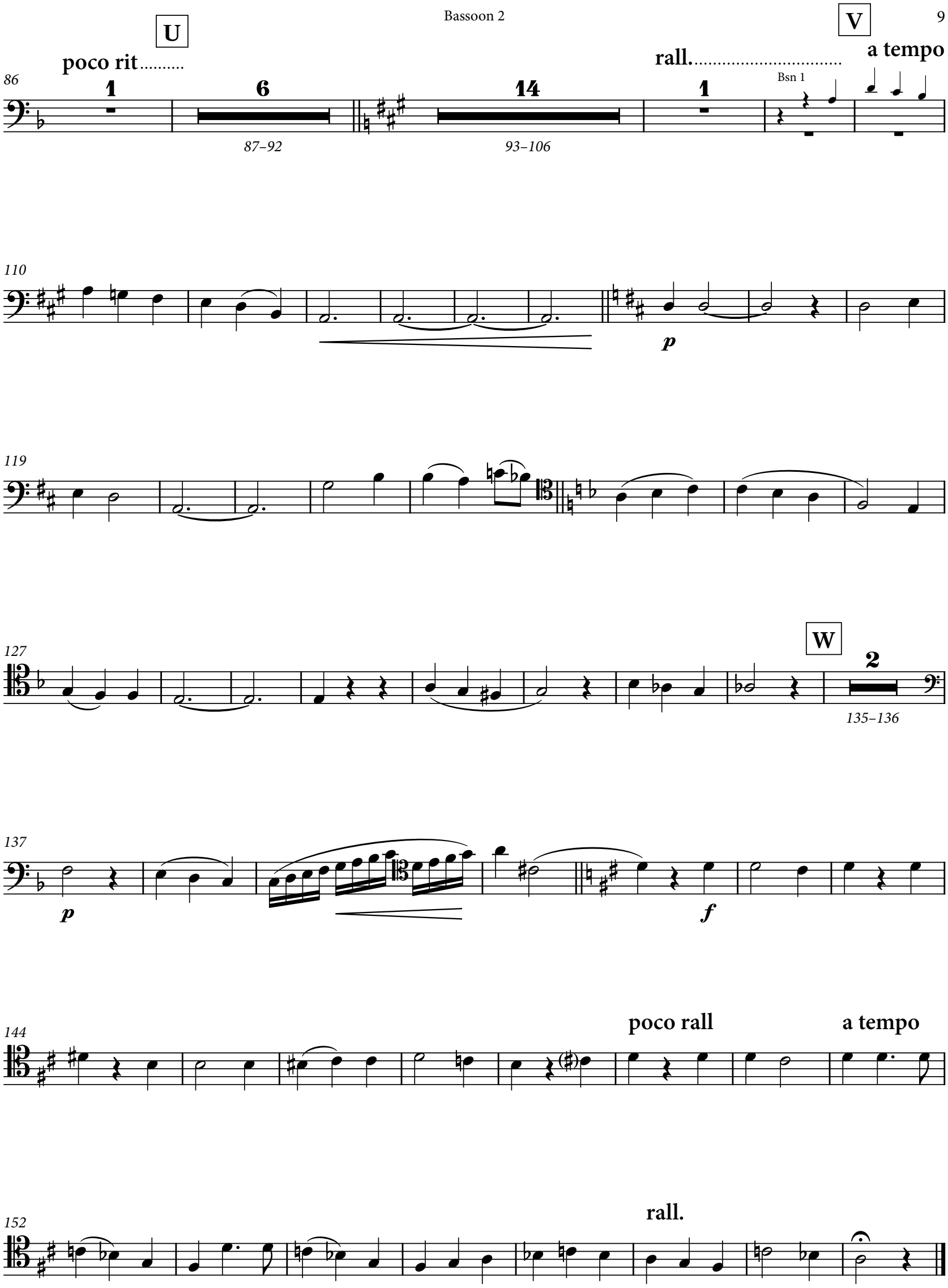
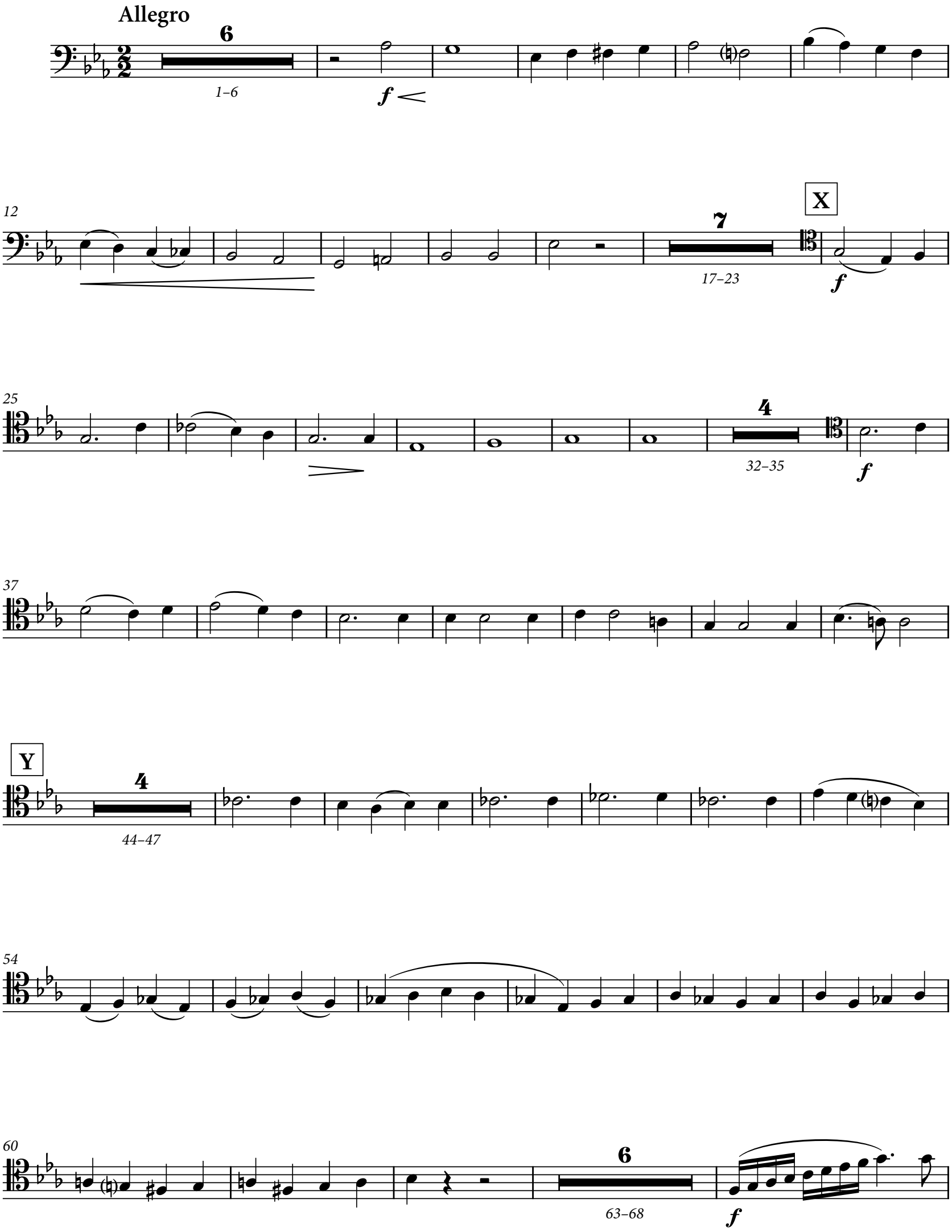

95
ff
104
4
105–108
ff
P
115
Meno mosso.
7
119–125
pp
2
129–130
pp
Q
2
133–134
4
135–138
139
pp
4
142–145
pp
147
6
149–154
pp

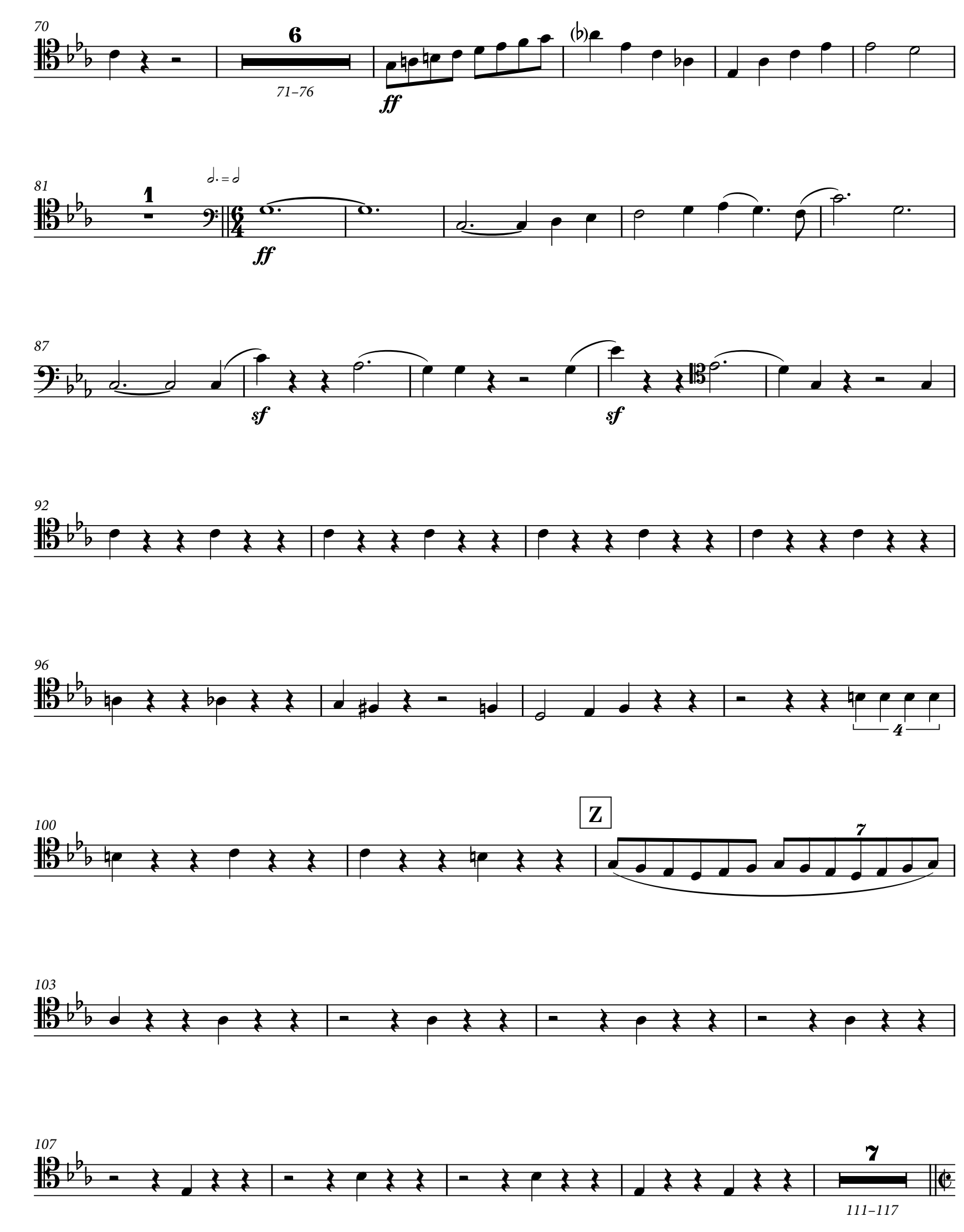
No. 3 - “Fearful and Vast”

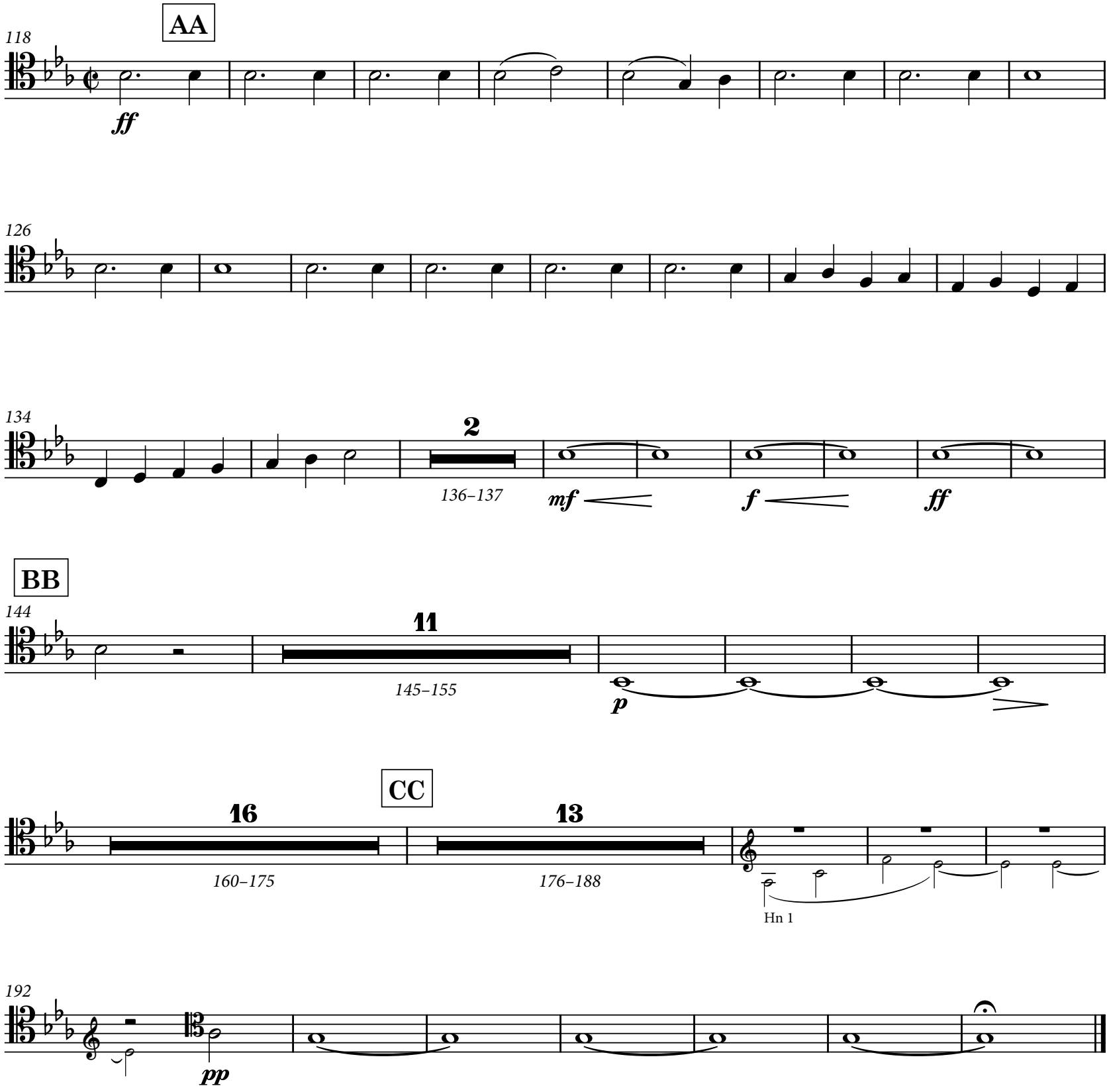



U
V
W
poco rit
rall.
a tempo
Bsn 1
86
1
6
14
1
87–92
93–106
110
p
119
127
2
135–136
137
p
f
144
poco rall
a tempo
152
rall.

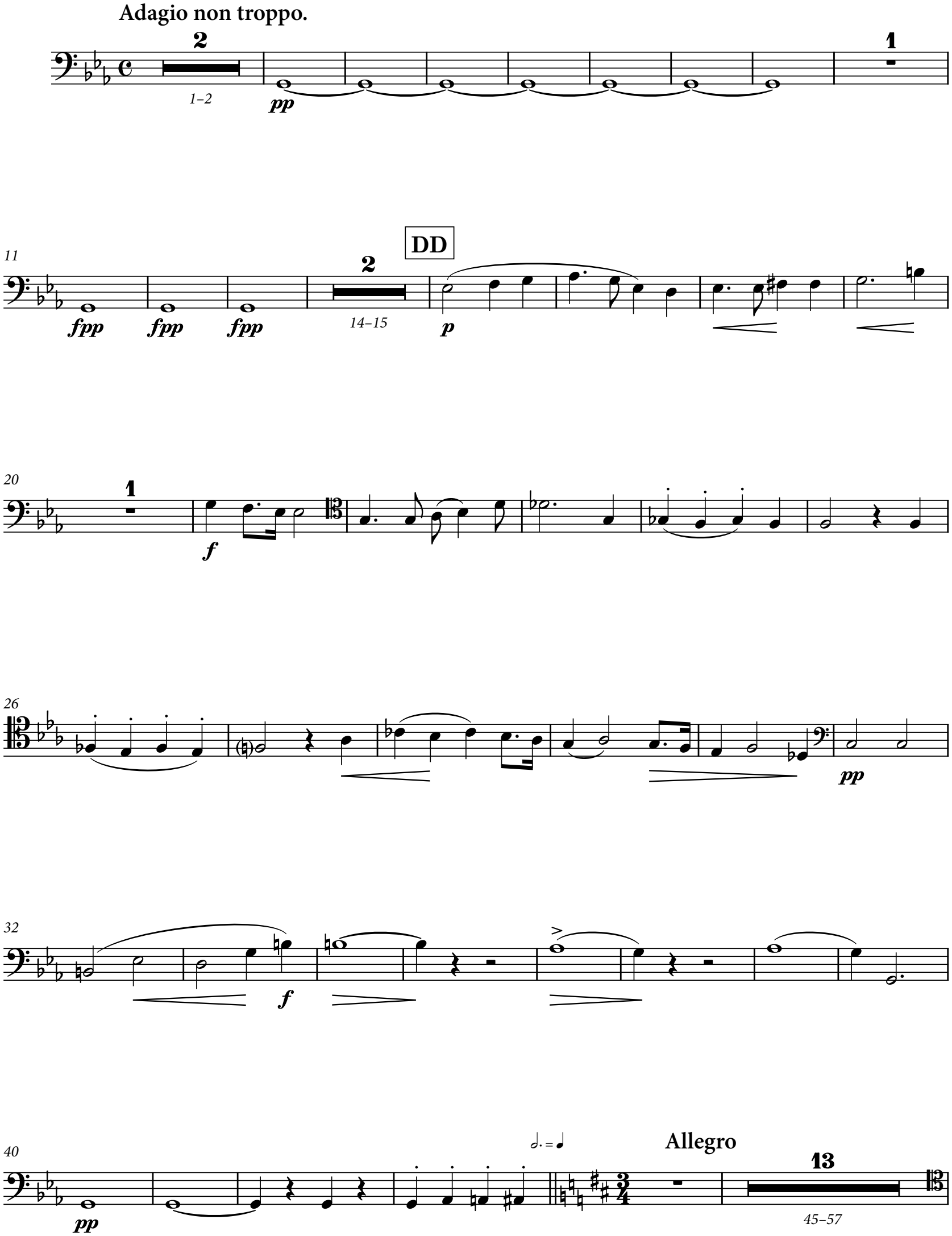
No. 4 - “Mother of England”

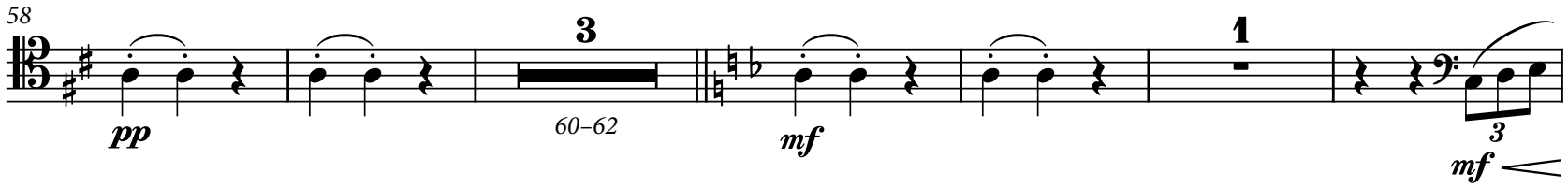


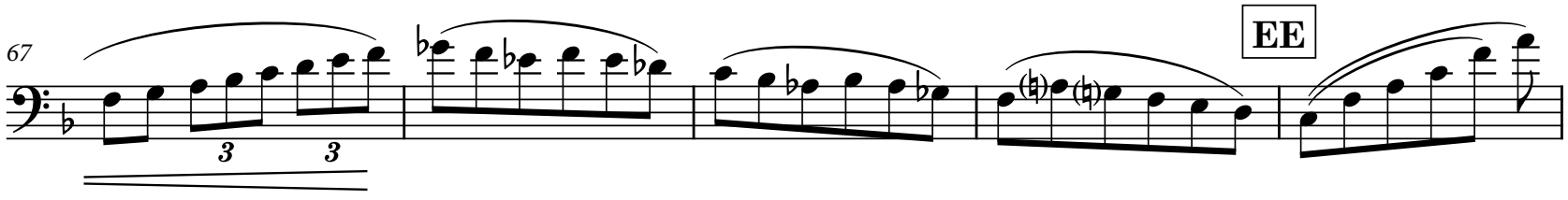

70
6
71–76
ff
81
1
ff
87
sf
sf
92
96
4
100
Z
7
103
107
7
111–117

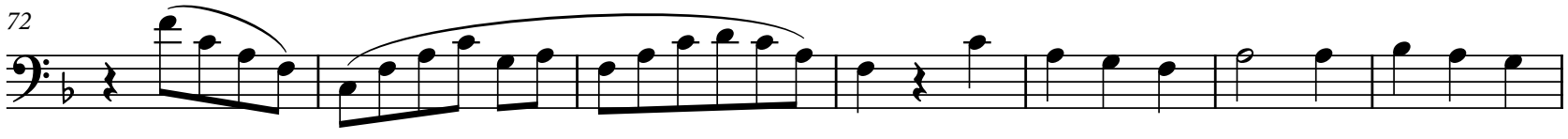

AA
118
ff
126
134
2
136–137
mf
f
ff
BB
144
11
145–155
p
CC
16
160–175
13
176–188
Hn 1
192
pp

No. 5 - “Out of the Armed Night”




58
3
60–62
1
pp
mf
mf


67
EE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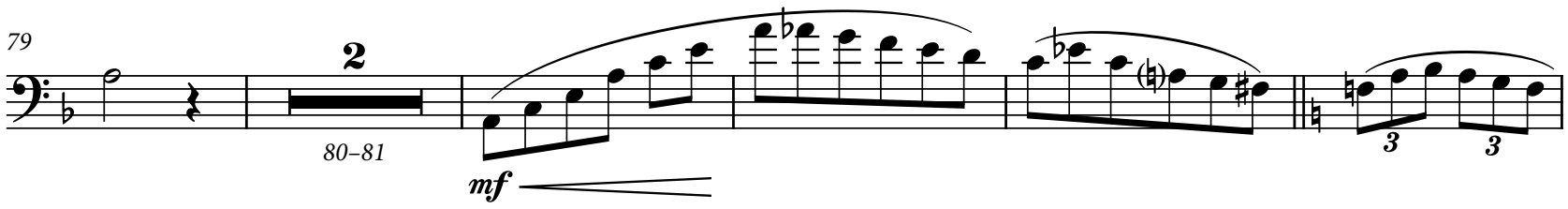
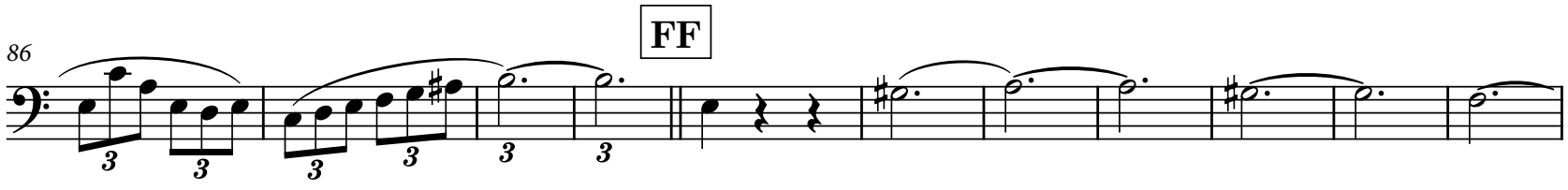
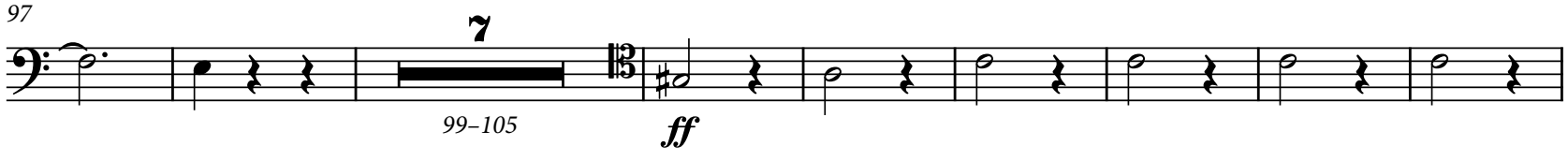

79
2
80–81
mf


86
FF


97
7
99–105
ff

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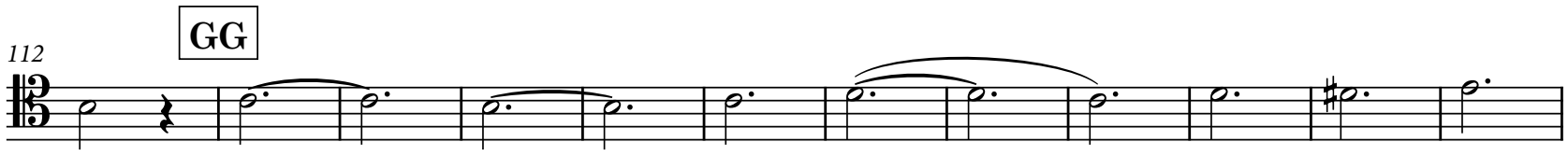
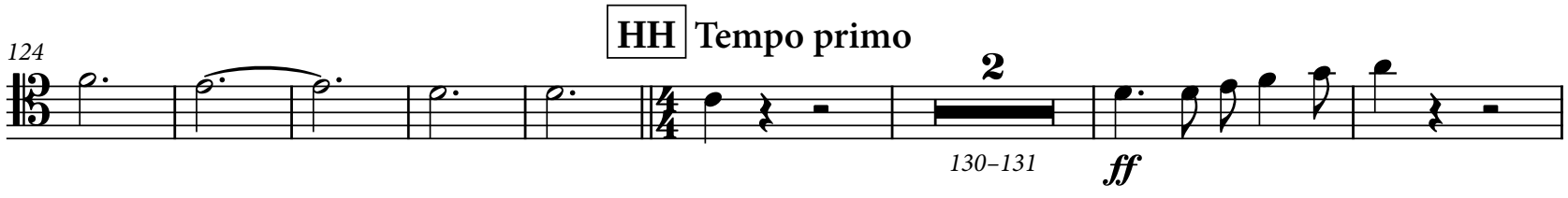
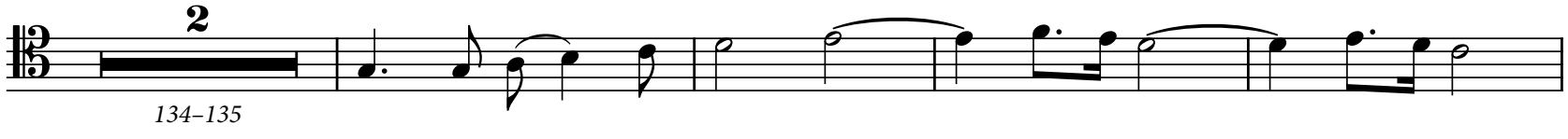
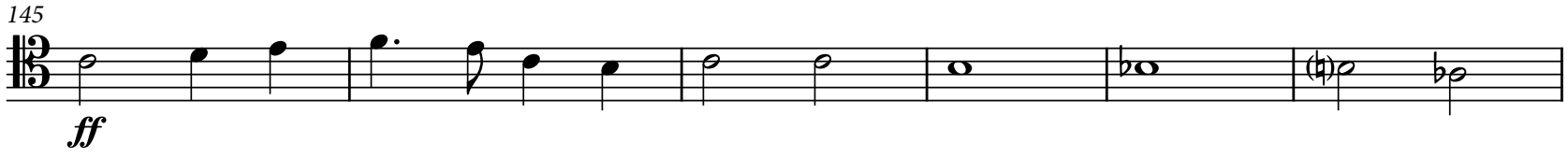
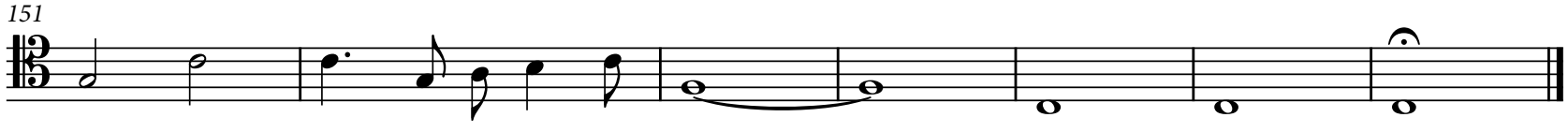

112
GG


124
HH
Tempo primo
2
130–131
ff


2
134–135

140


145
ff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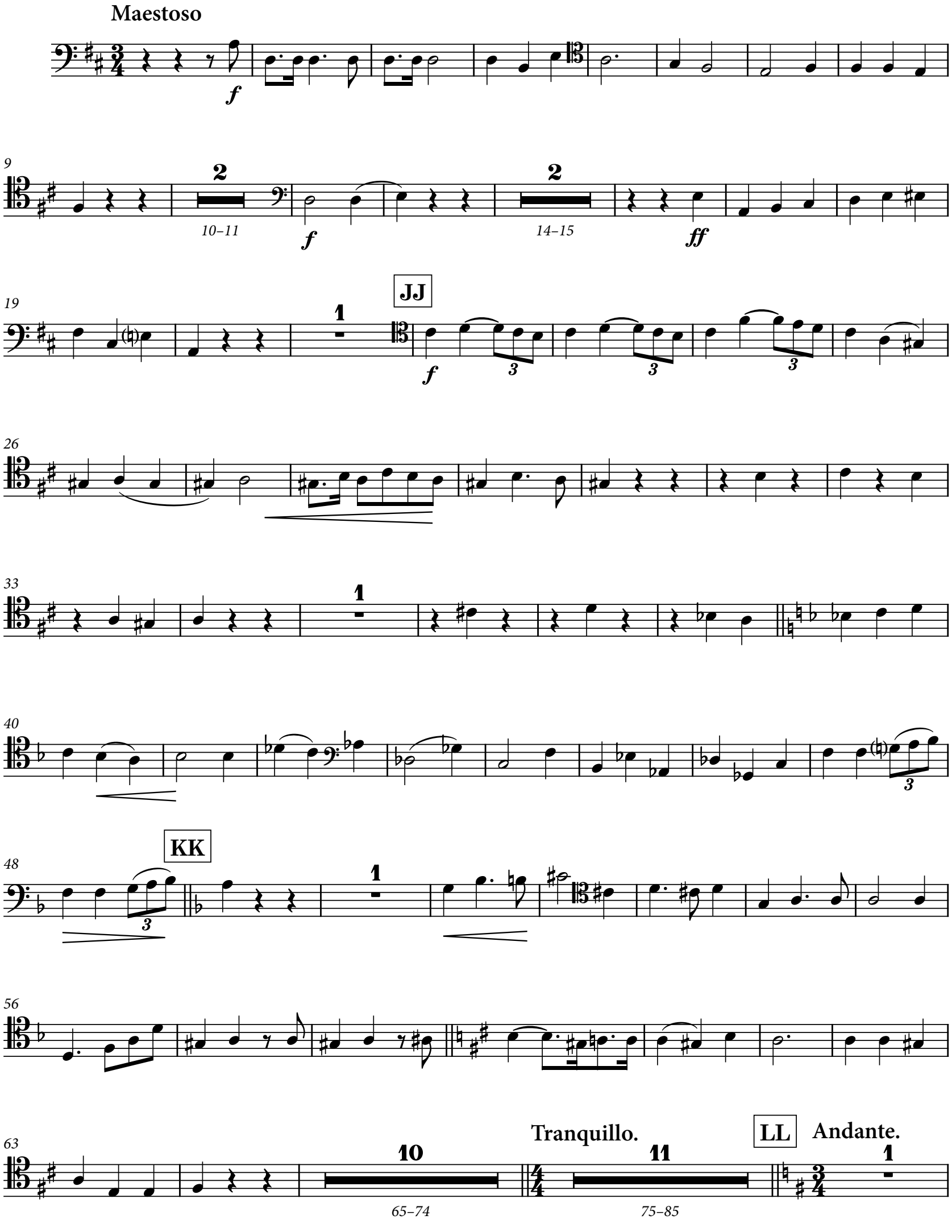
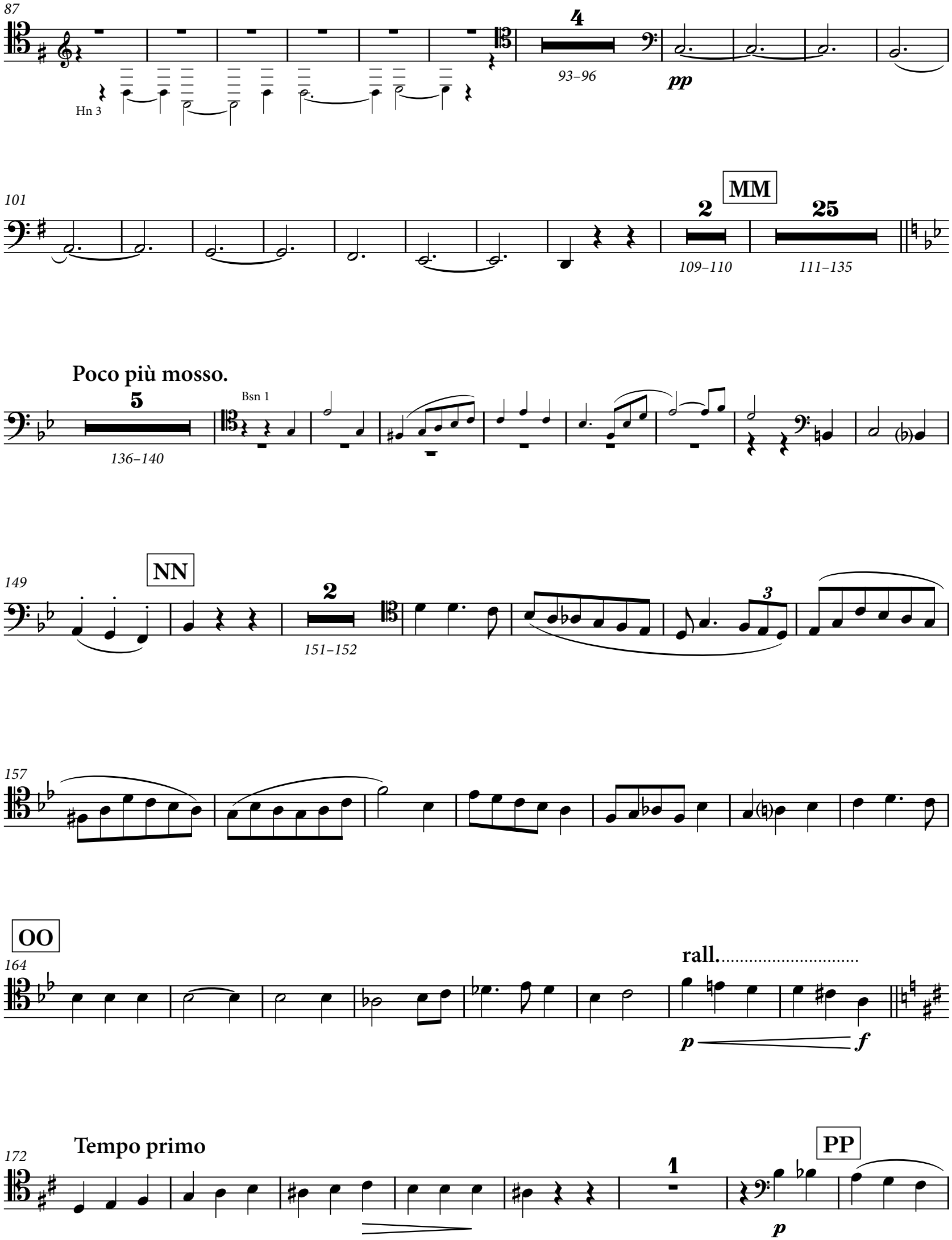
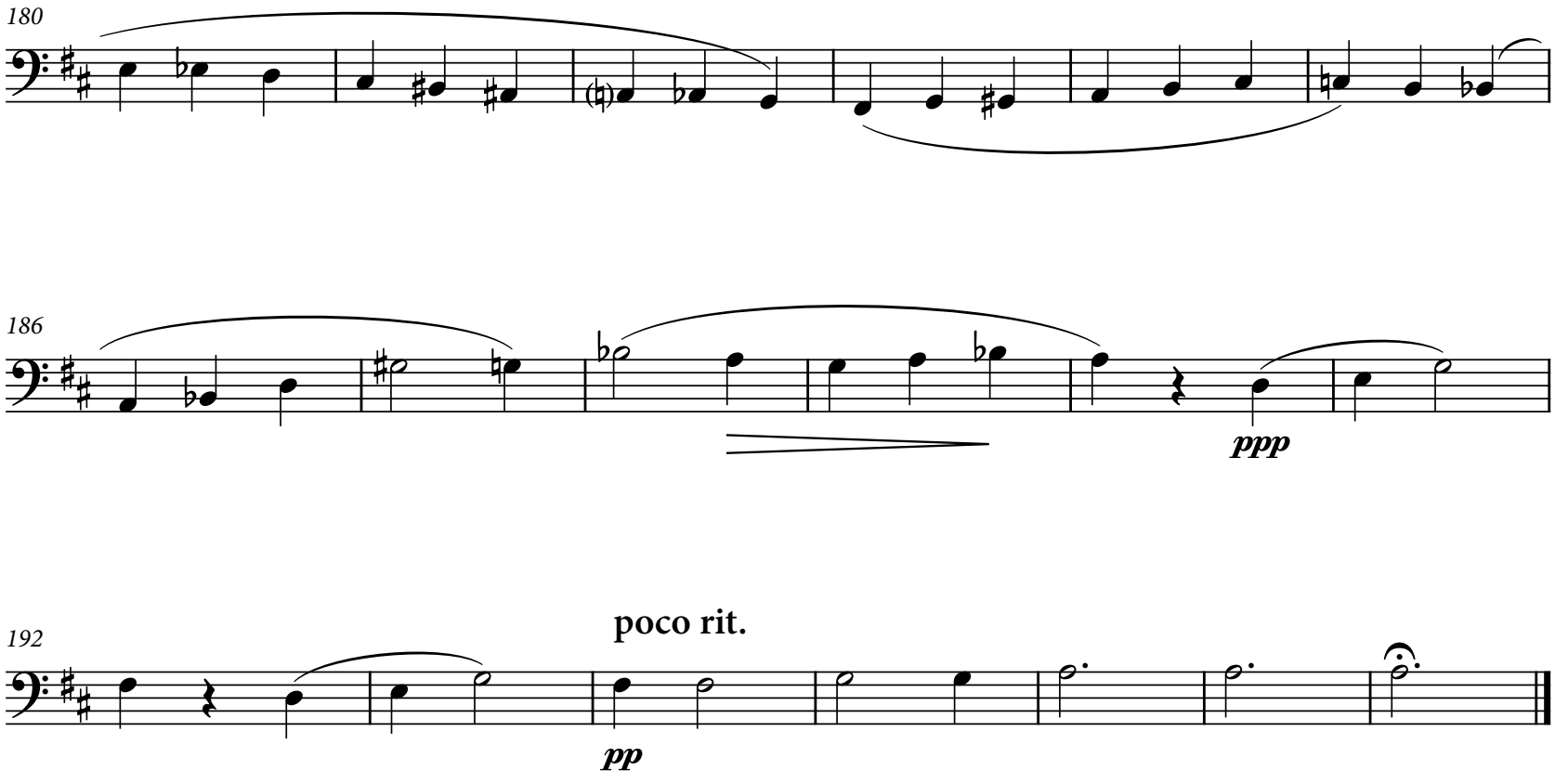
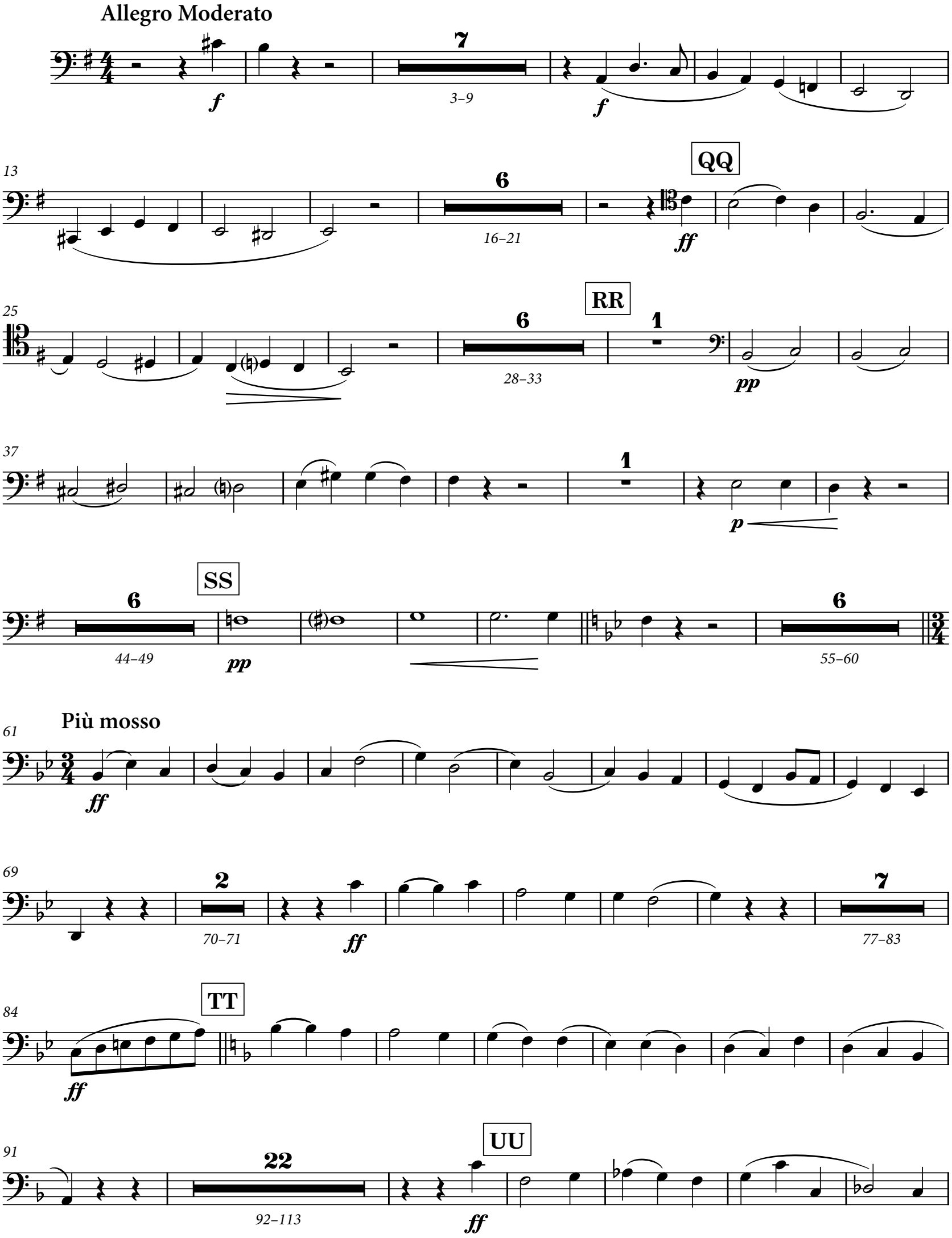
No. 6 - “In England’s Name”

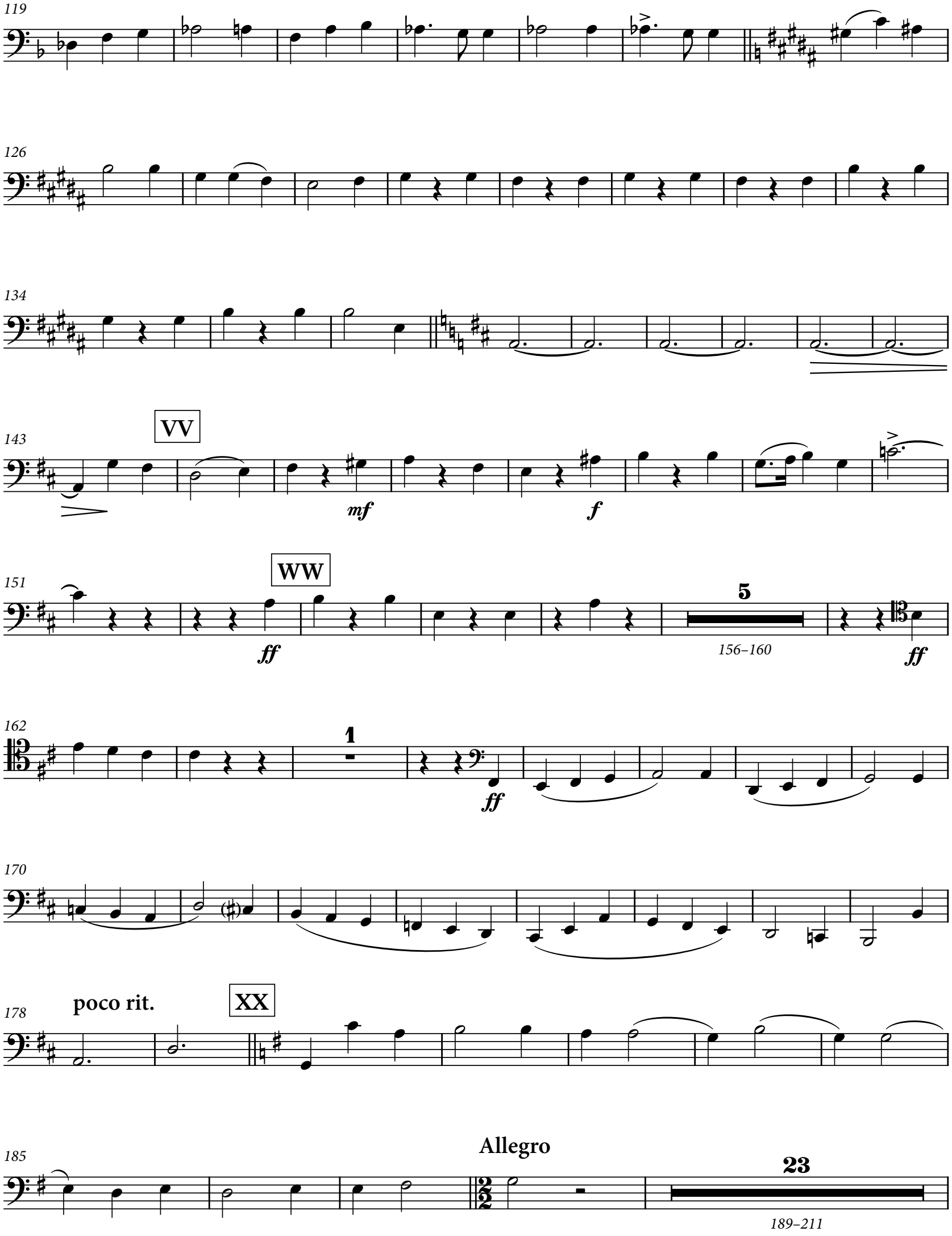


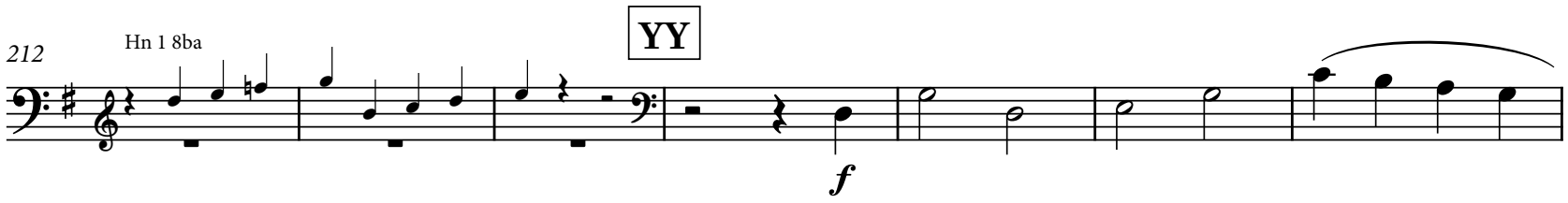

87
Hn 3
4
93–96
pp
101
2
MM
25
109–110
111–135
Poco più mosso.
5
Bsn 1
136–140
149
NN
2
151–152
3
157
OO
164
rall.
p
f
172
Tempo primo
1
PP
p

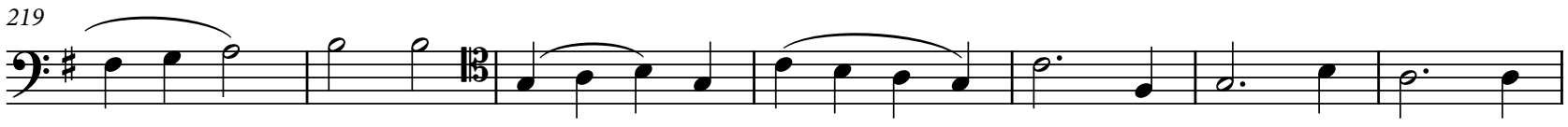

180
186
ppp
192
poco rit.
pp

No. 7 - "O While Around Our Shores"




119
126
134
143
VV
mf
f
151
WW
ff
5
156–160
ff
162
1
ff
170
178
poco rit.
XX
185
Allegro
23
189–211


212
Hn 1 8ba
YY
f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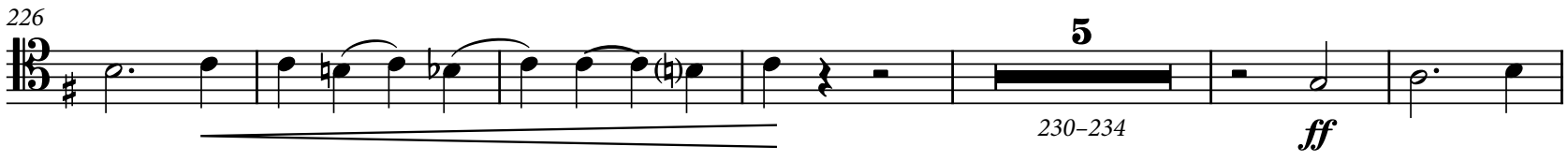
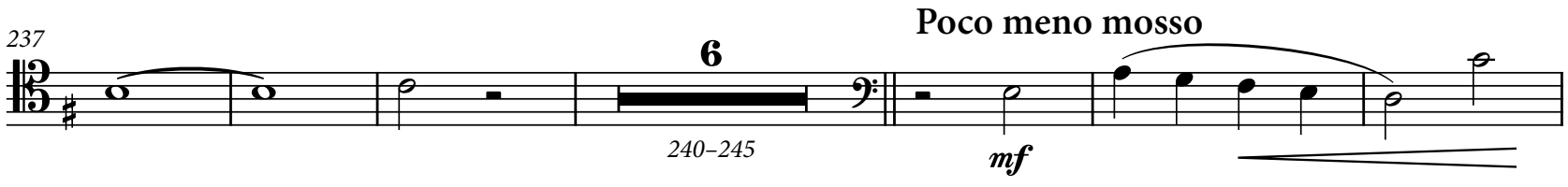
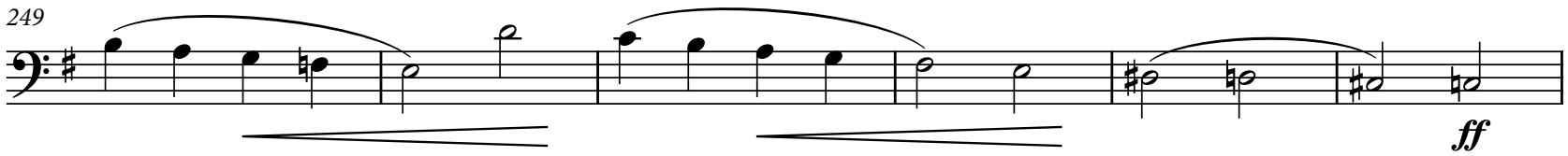
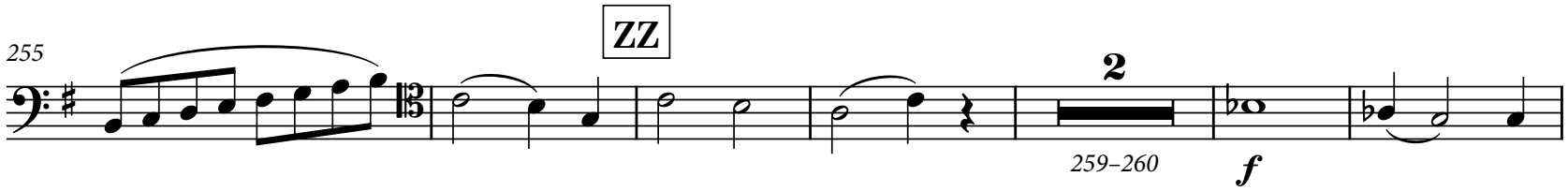
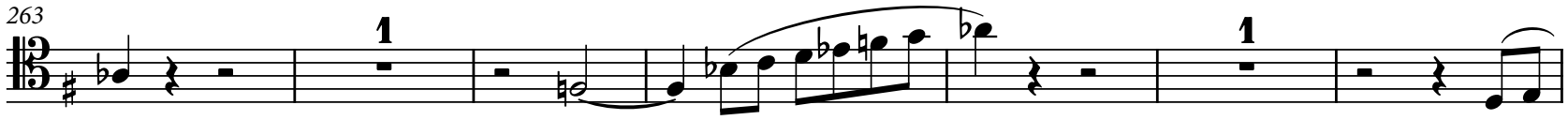
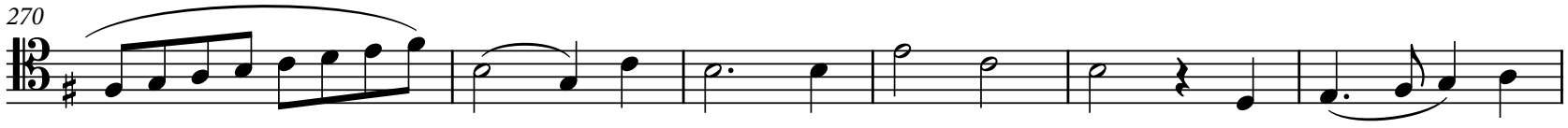

226
5
230–234
ff


237
6
240–245
Poco meno mosso
mf


249
ff


255
ZZ
2
259–260
f


263
1
1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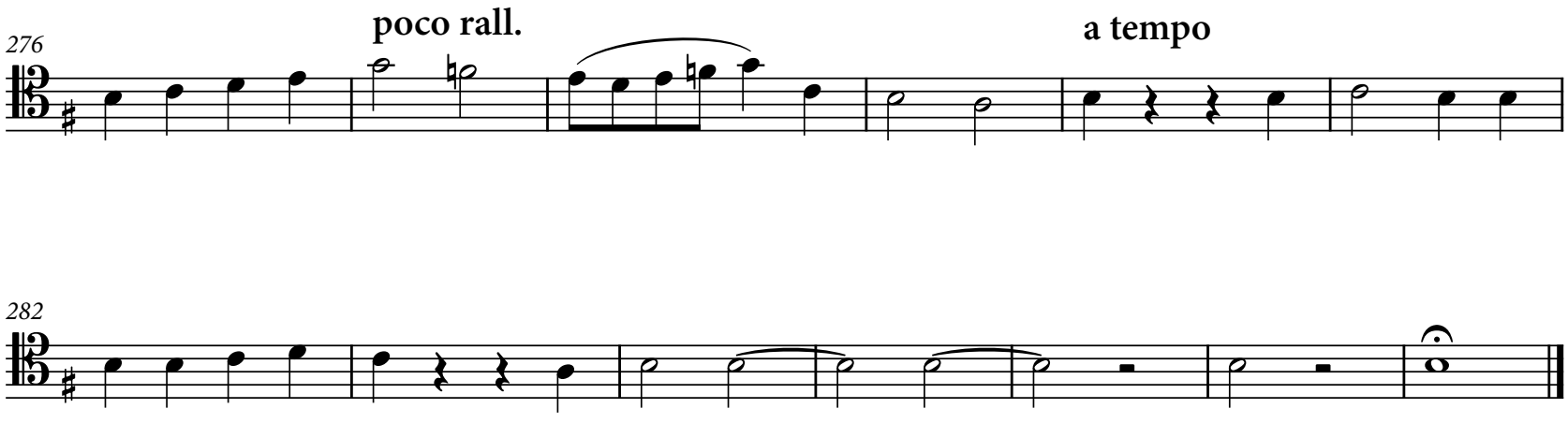
276
poco rall.
a tempo
282

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