ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

CLARINET 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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Clarinet (A) 2 & Clarinet (B♭) 2

ODE TO THE SEA

Laurence Binyon

Arthur Somervell

No. 1 - Overture

Adagio

Cl. in A

pp

8

3

10–12

pp

1

17

pp

1

A

pp

23

To Cl. in B♭

4

25–28

Bsn 1

Allegro

33

Cl. in B♭

p

37

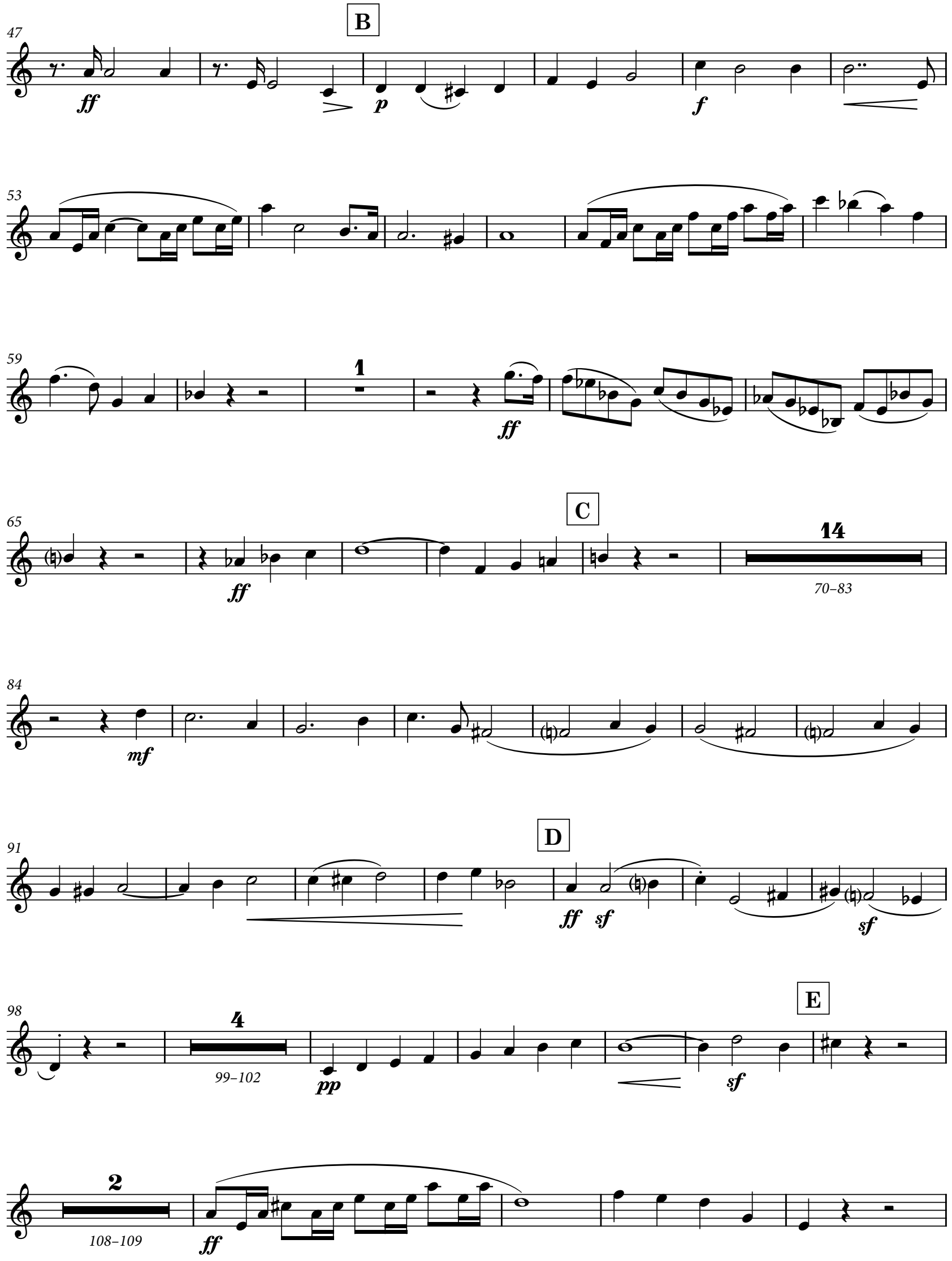
4

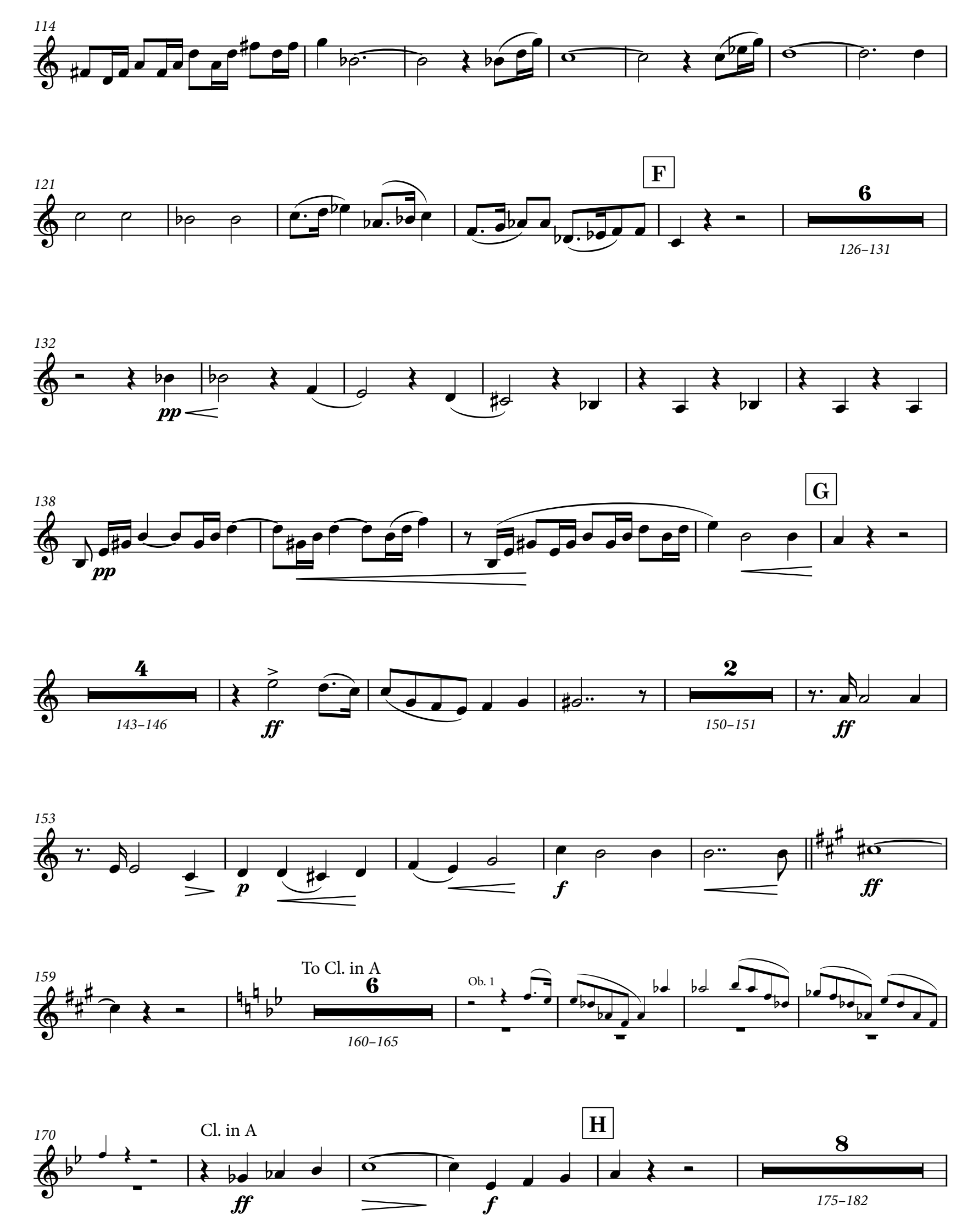
38–41

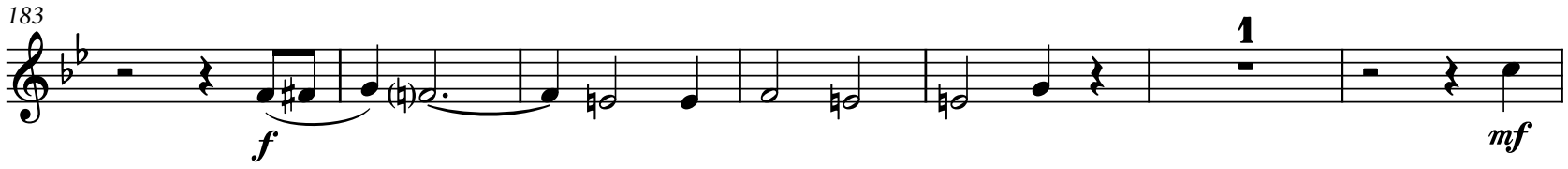
ff

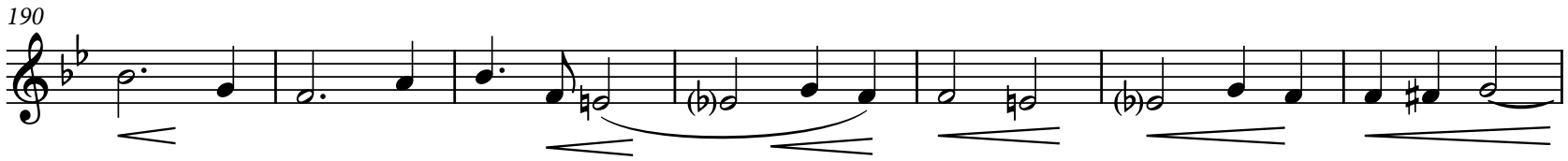
2

45–46


47
B
ff
p
f
53
59
1
ff
65
C
ff
14
70–83
84
mf
91
D
ff
sf
sf
98
4
99–102
pp
sf
E
2
108–109
ff


114
121
F
6
126–131
132
pp
138
pp
G
4
143–146
ff
2
150–151
ff
153
p
f
ff
159
To Cl. in A
6
160–165
Ob. 1
170
Cl. in A
ff
f
H
8
175–182


183
1
f
mf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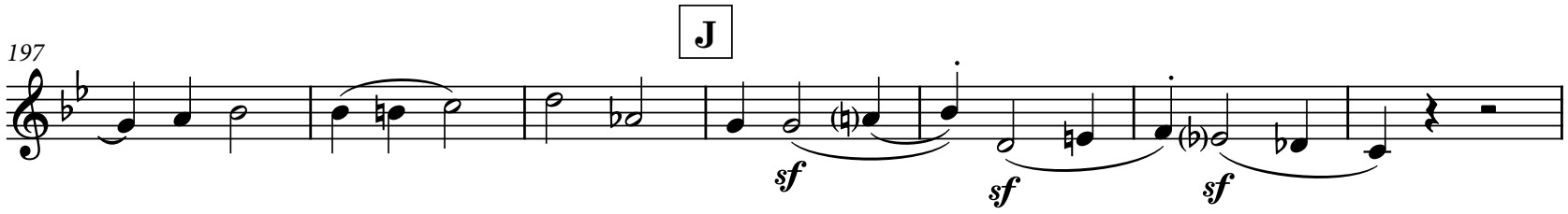
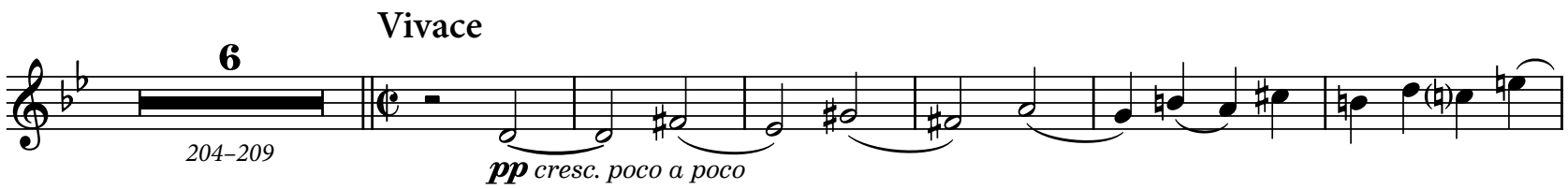
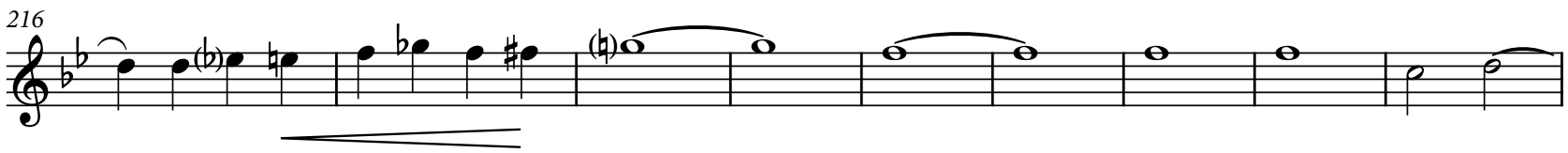

197
J
sf
sf
sf


Vivace
6
204–209
pp cresc. poco a poco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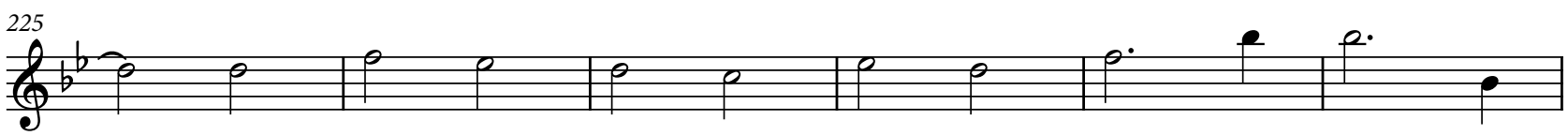
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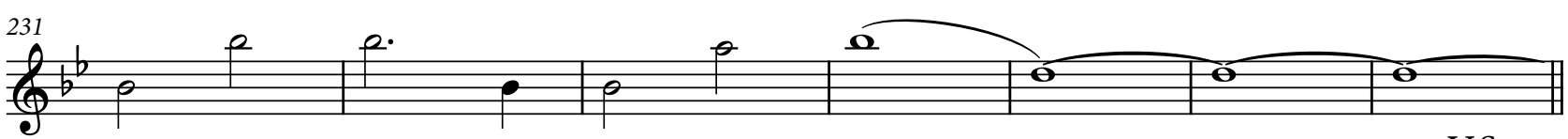
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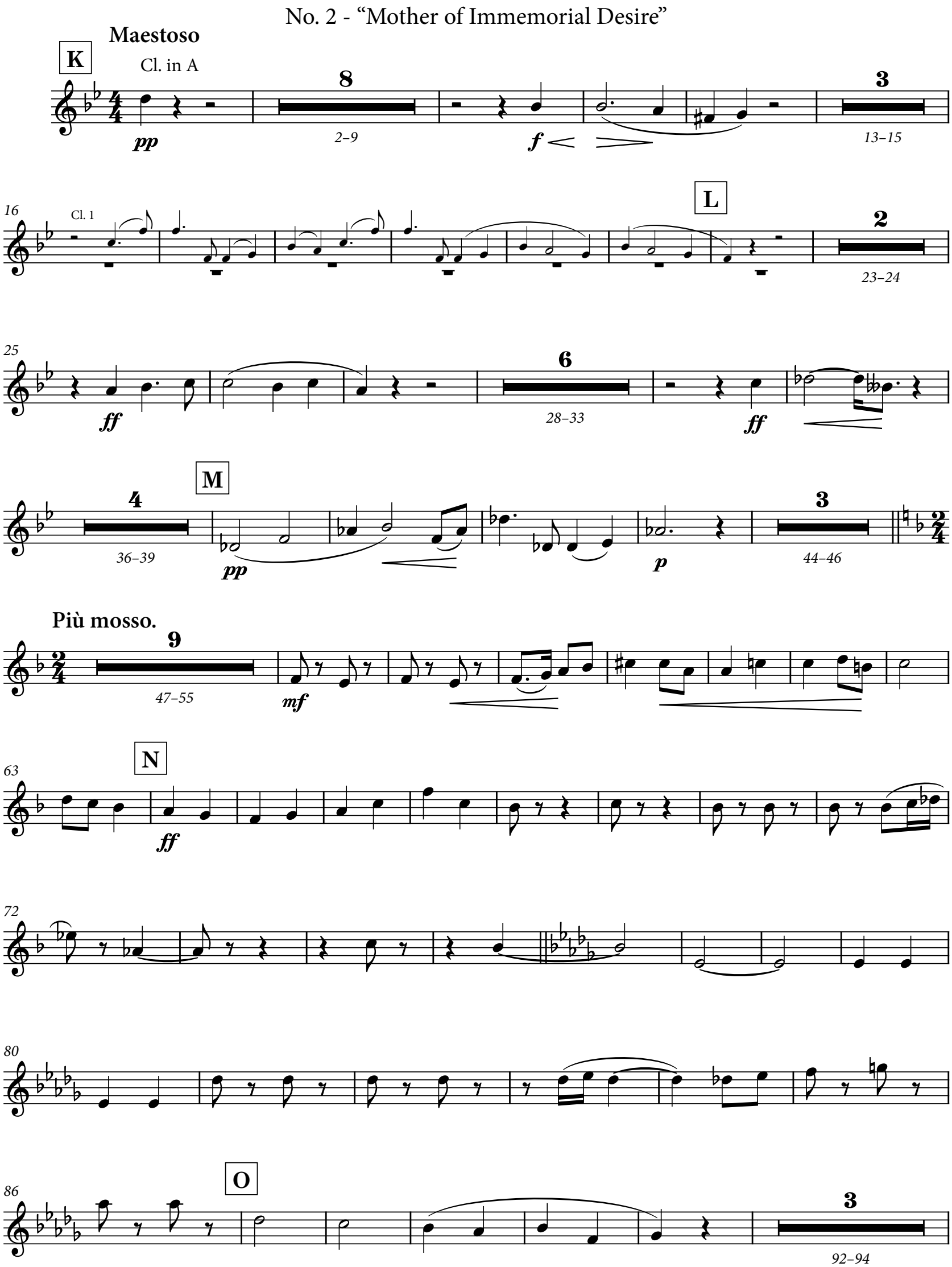
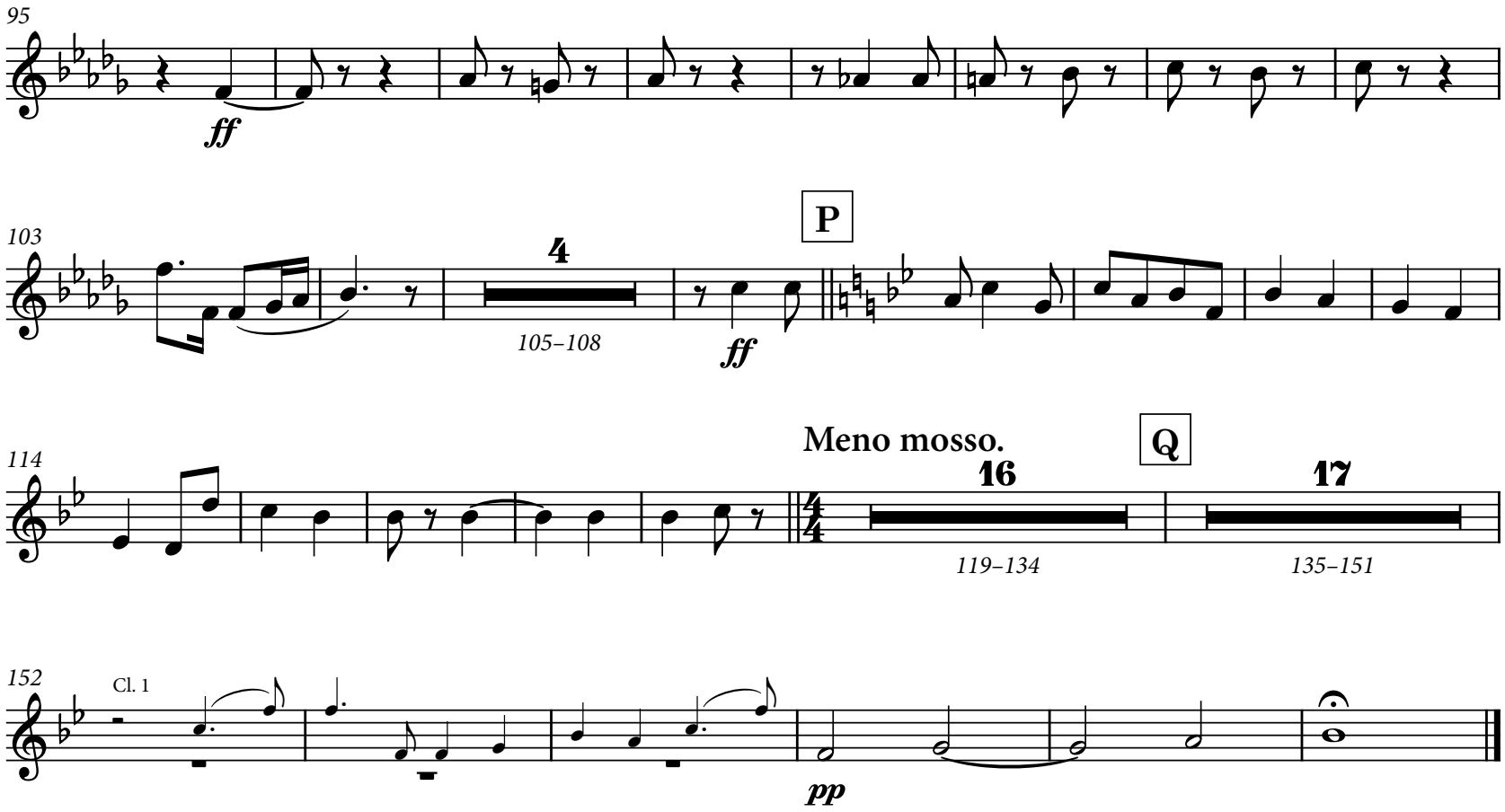
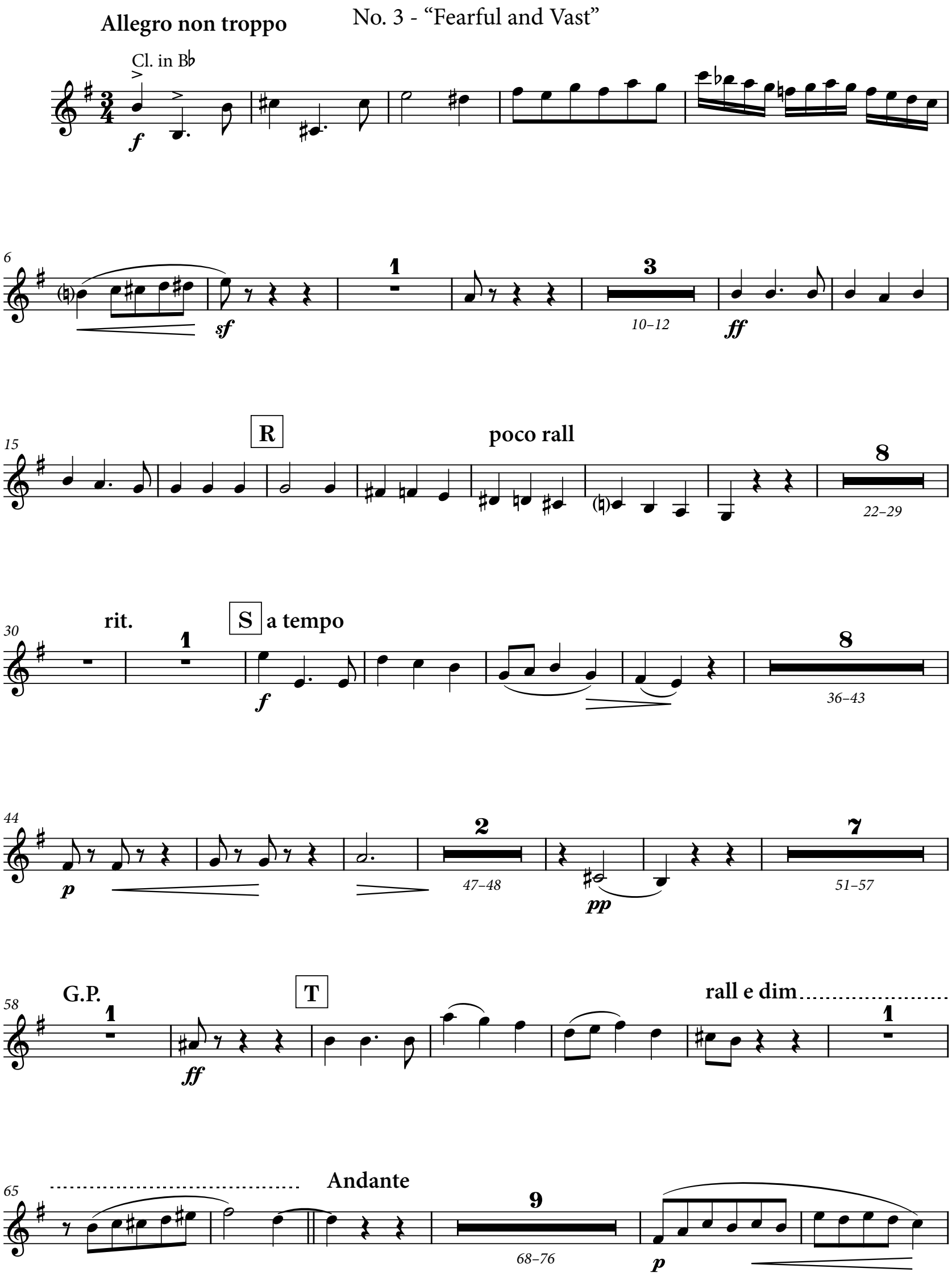
V.S.


No. 2 - "Mother of Immemorial Desire"
Maestoso
K
Cl. in A
pp
8
2–9
f
3
13–15
16
Cl. 1
L
2
23–24
25
ff
6
28–33
ff
M
4
36–39
pp
p
3
44–46
Più mosso.
9
47–55
mf
63
N
ff
72
80
86
O
3
92–94


95
ff
103
4
105–108
P
ff
114
Meno mosso.
16
119–134
Q
17
135–151
152
Cl. 1
pp

No. 3 - "Fearful and Vast"



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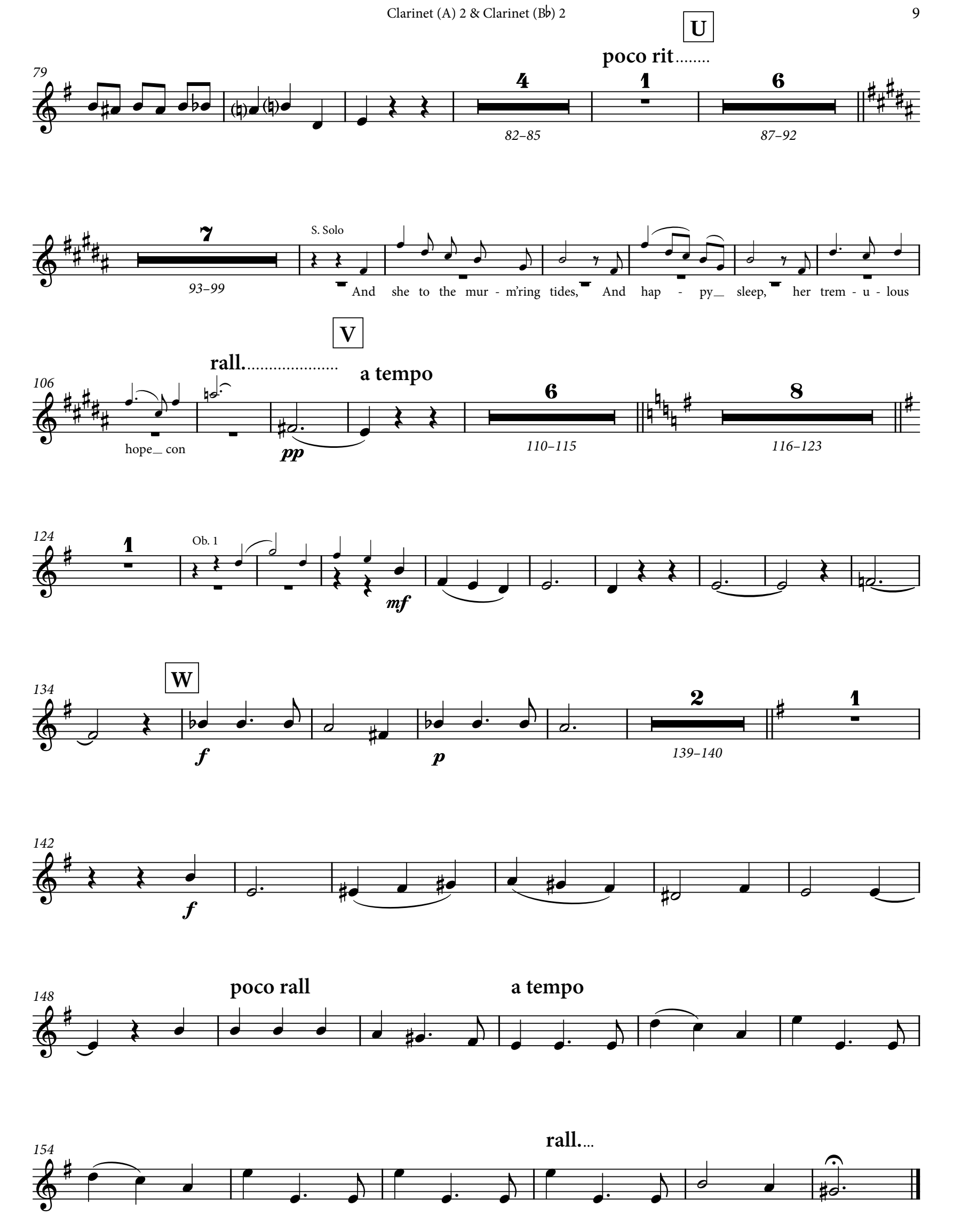
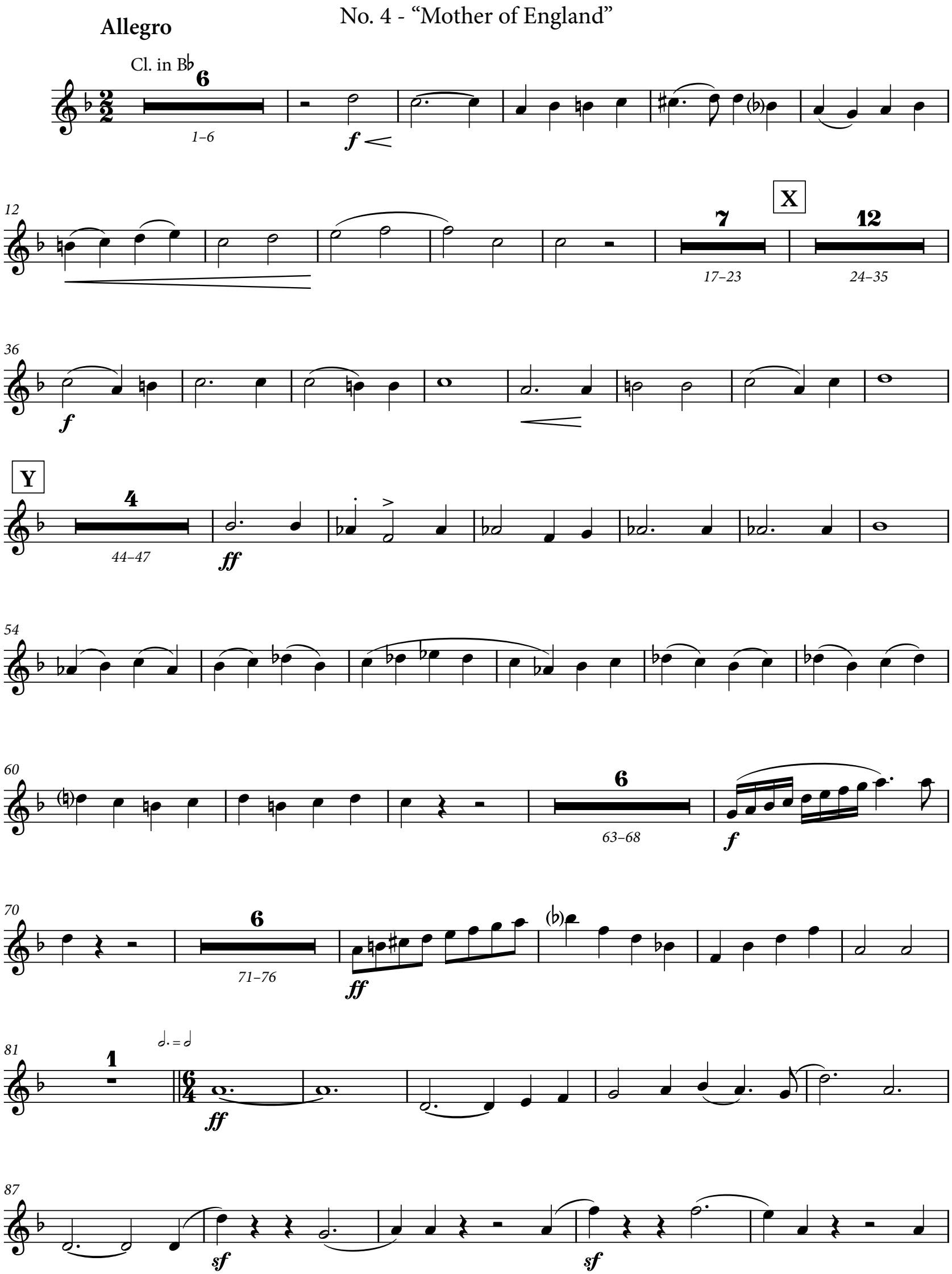
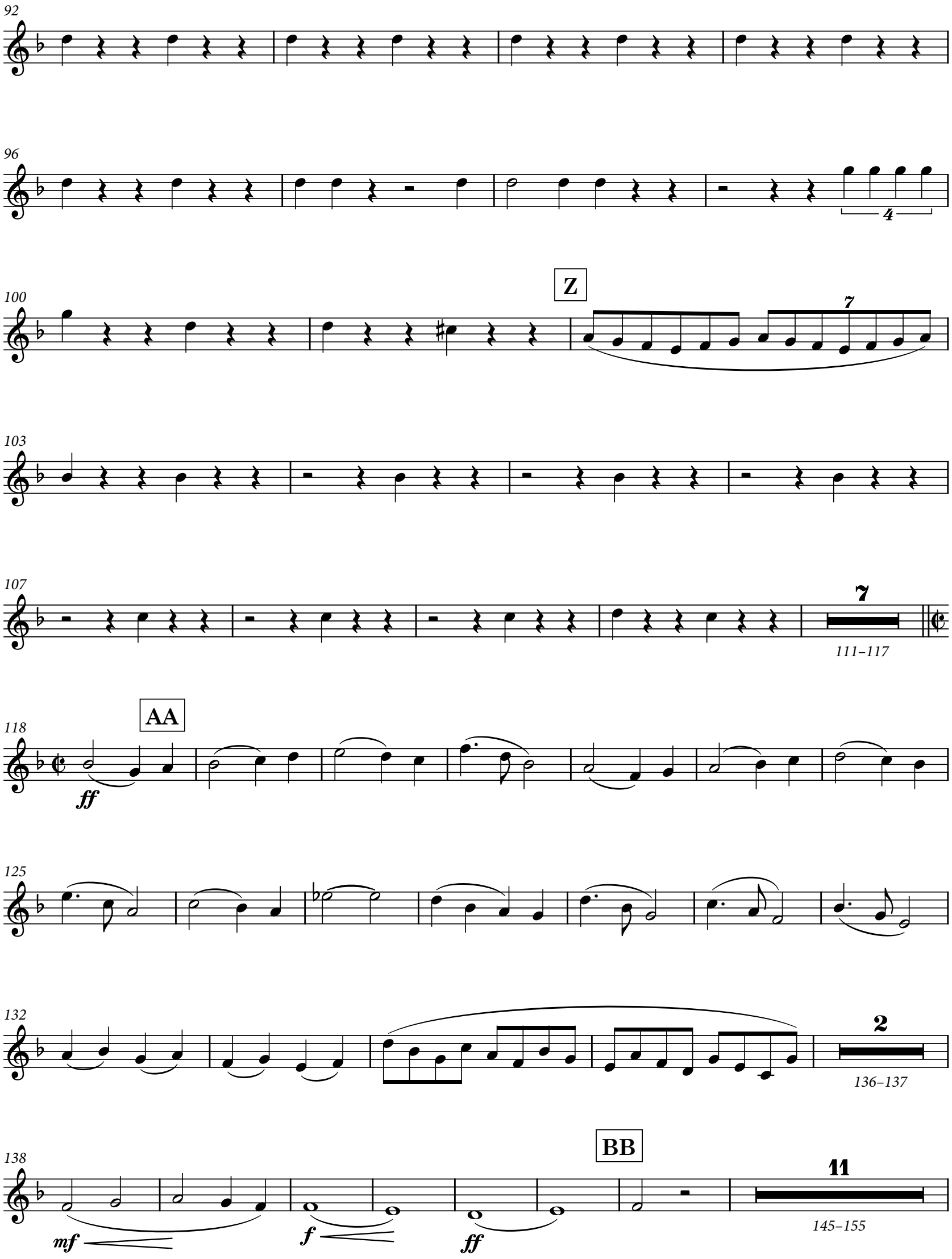
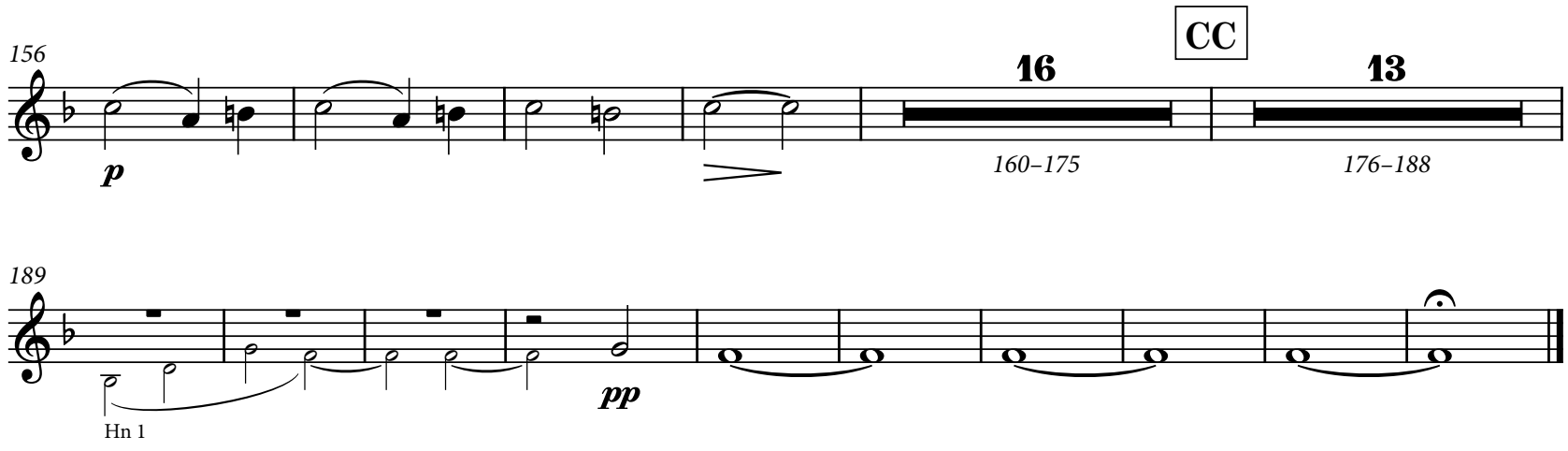

U
poco rit.....
79
4
1
6
82–85
87–92
7
S. Solo
93–99
And she to the mur - m'ring tides, And hap - py sleep, her trem - u - lous
V
rall.....
a tempo
106
hope con
pp
6
8
110–115
116–123
124
1
Ob. 1
mf
W
134
f
p
2
1
139–140
142
f
148
poco rall
a tempo
154
rall....

No. 4 - "Mother of England"




92
96
4
100
Z
7
103
107
7
111–117
118
AA
ff
125
132
2
136–137
138
BB
11
mf
f
ff
145–155


156
p
16
CC
13
160–175
176–188
189
Hn 1
pp

No. 5 - "Out of the Armed Night"

Adagio non troppo.

Cl. in B♭

10 — 1–10 — *fpp* — *fpp* — *fpp* — 2 — 14–15 — DD — 7 — 16–22

23 — 5 — 28–32

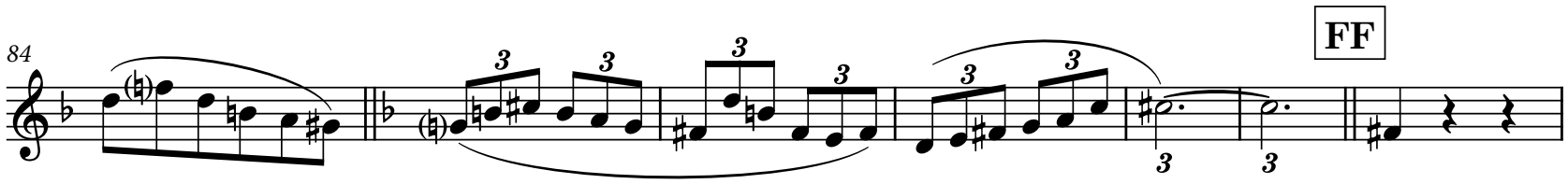
33 — *f* — 4 — 40–43 — ♩. = ♩

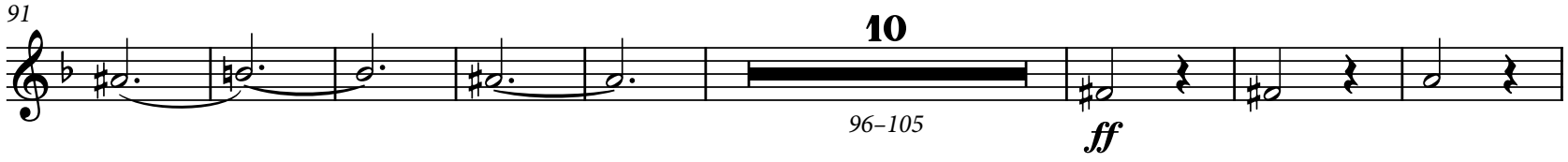
44 — **Allegro** — 13 — 45–57 — *pp* — 3 — 60–62 — *mf*

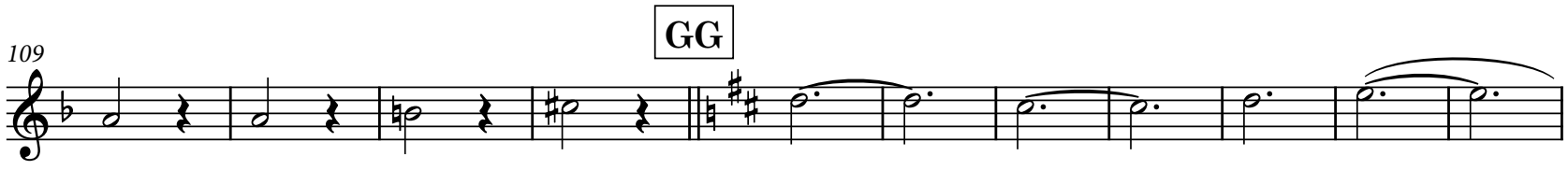
64 — 1 — *mf* — 3 — 3 — 3

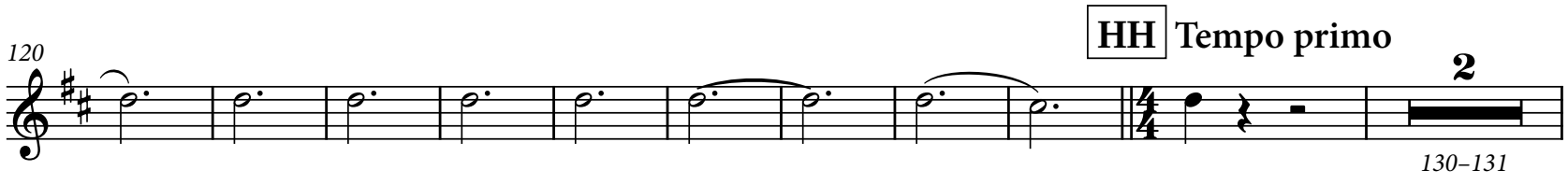
70 — EE

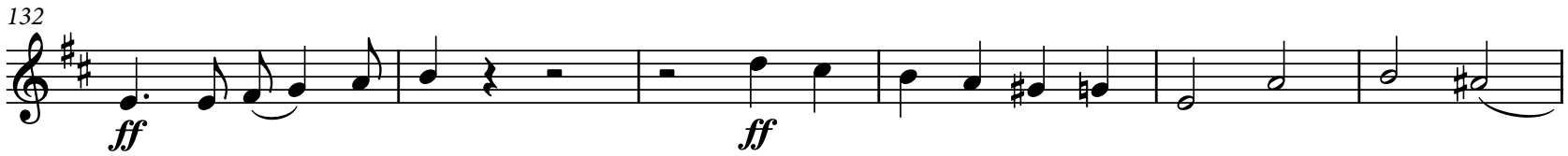
76 — 2 — 80–81 — *mf*

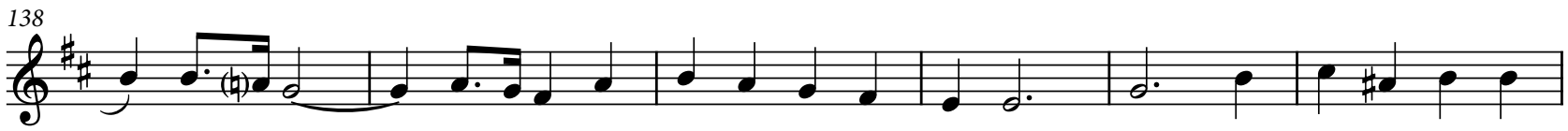

84
FF


91
10
96–105
ff


109
GG


120
HH
Tempo primo
2
130–131


132
ff
ff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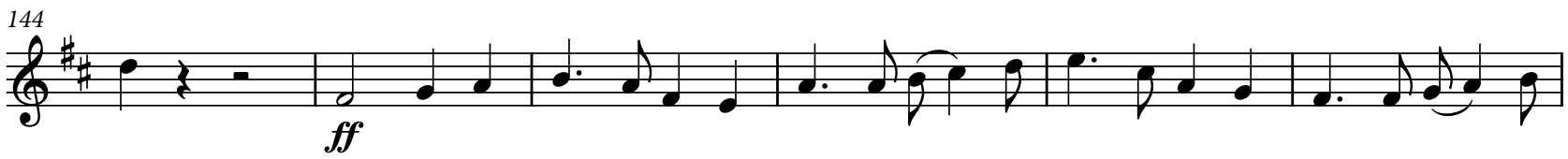
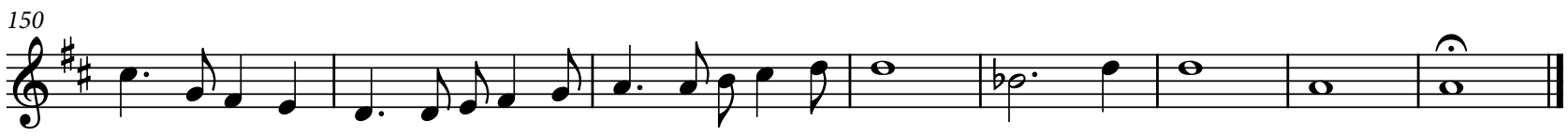
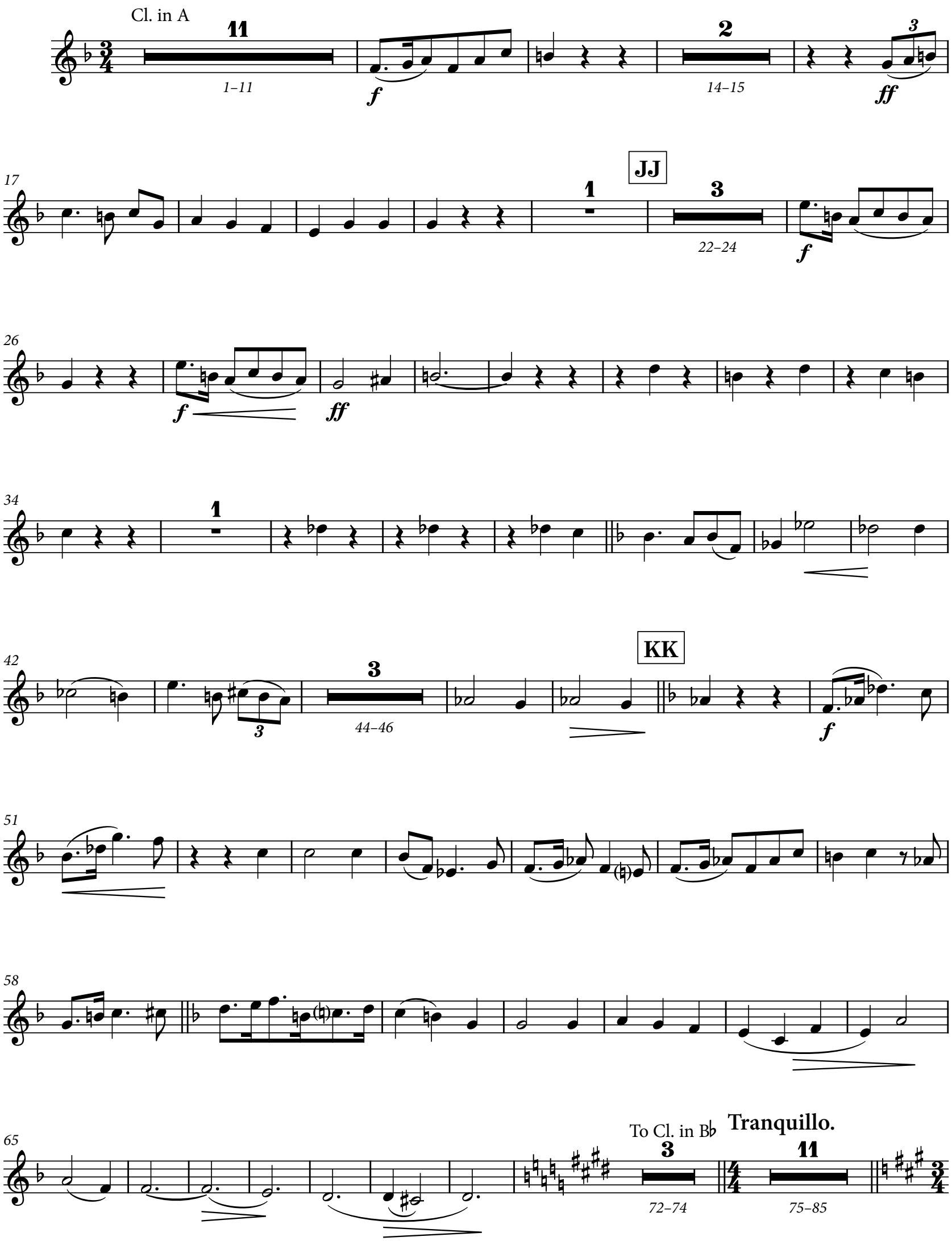
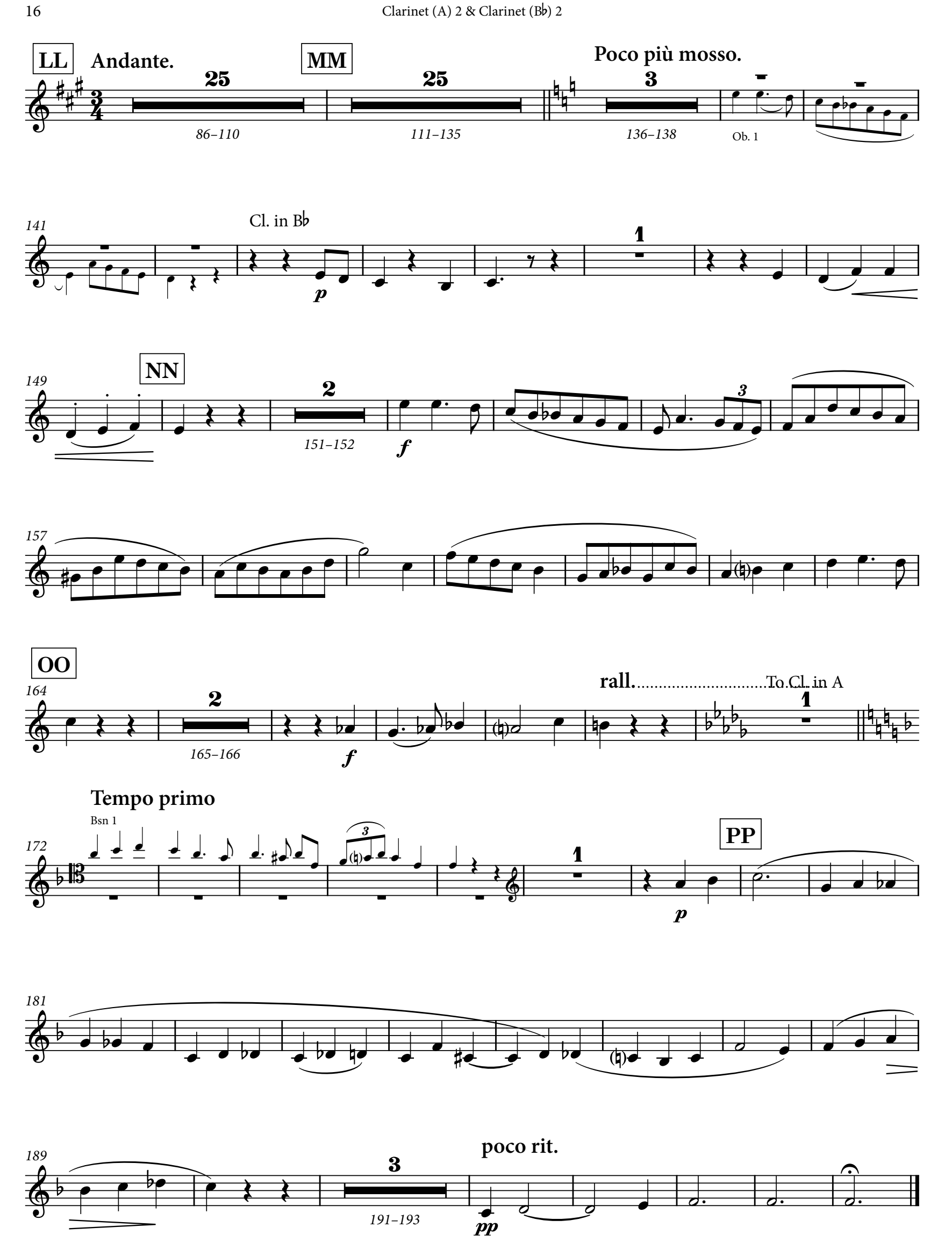

144
ff

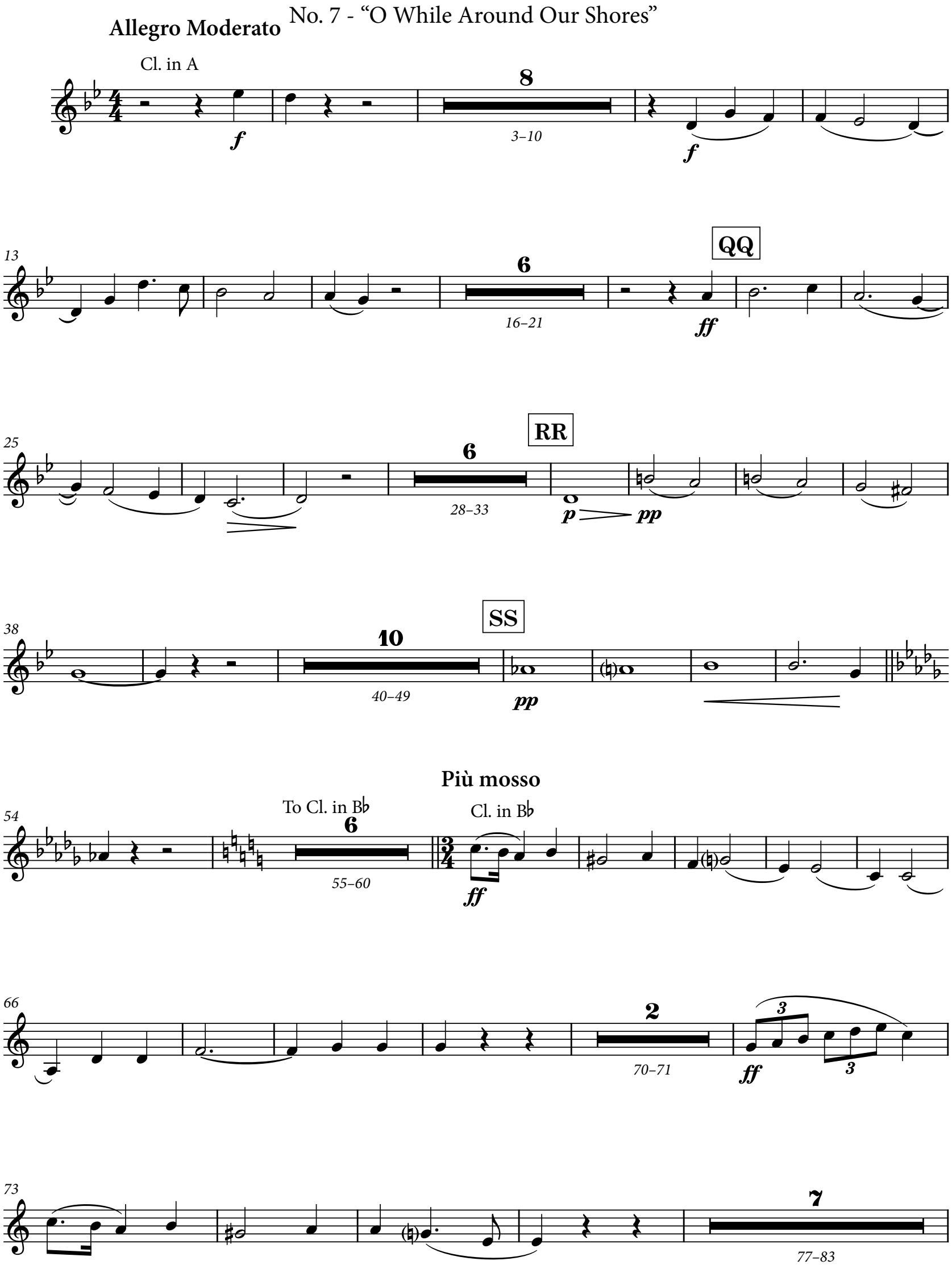

150

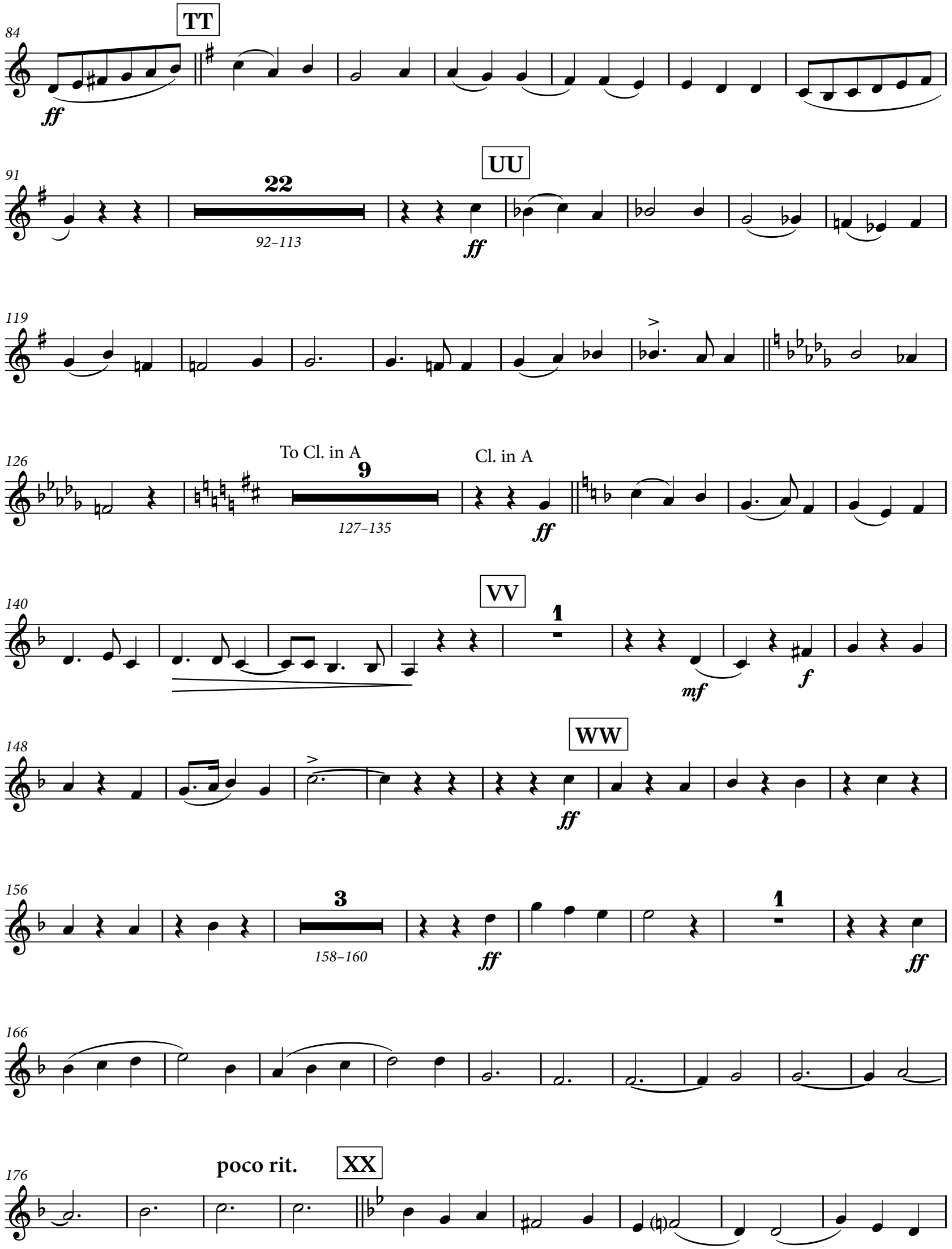
No. 6 - "In England's Name"

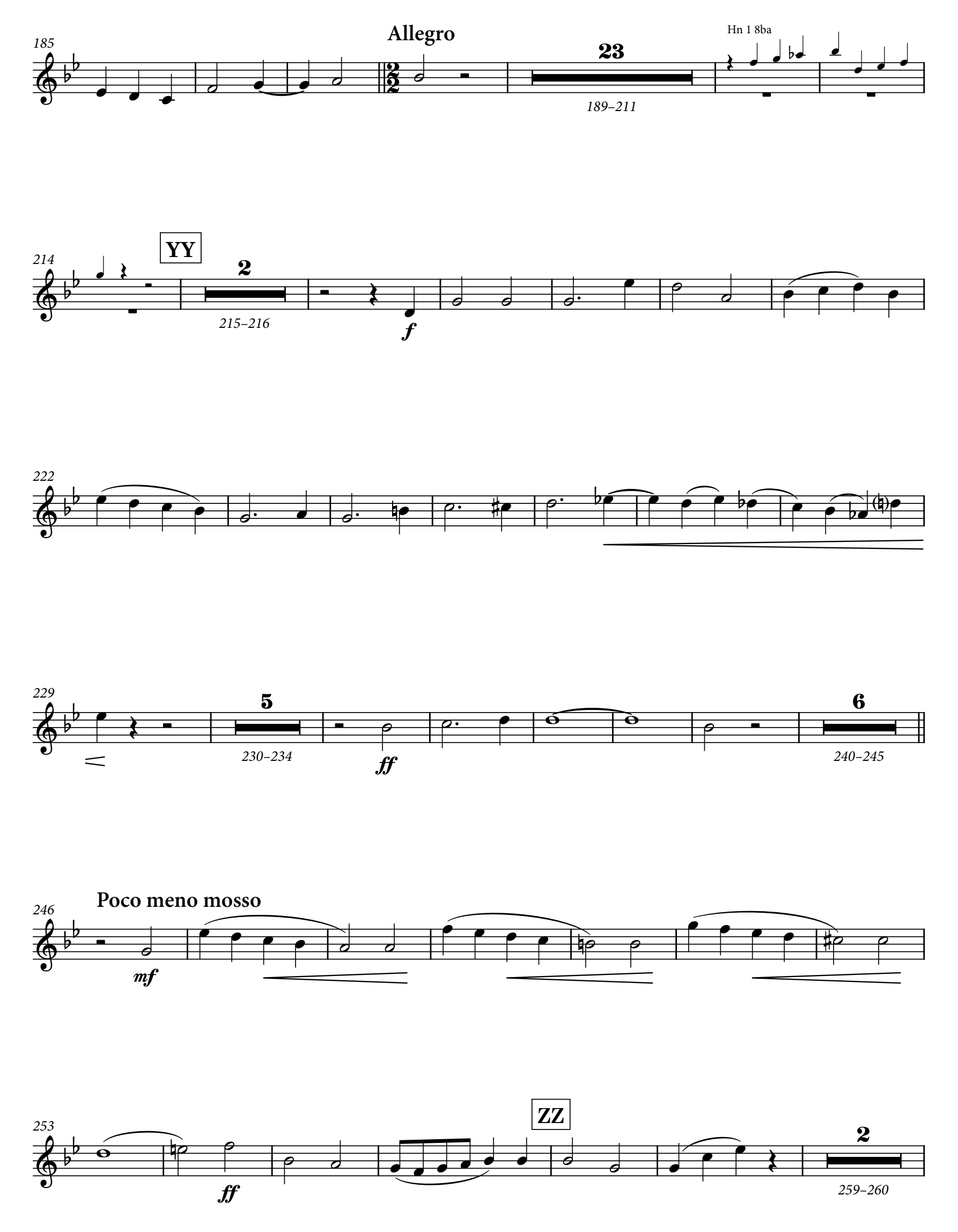


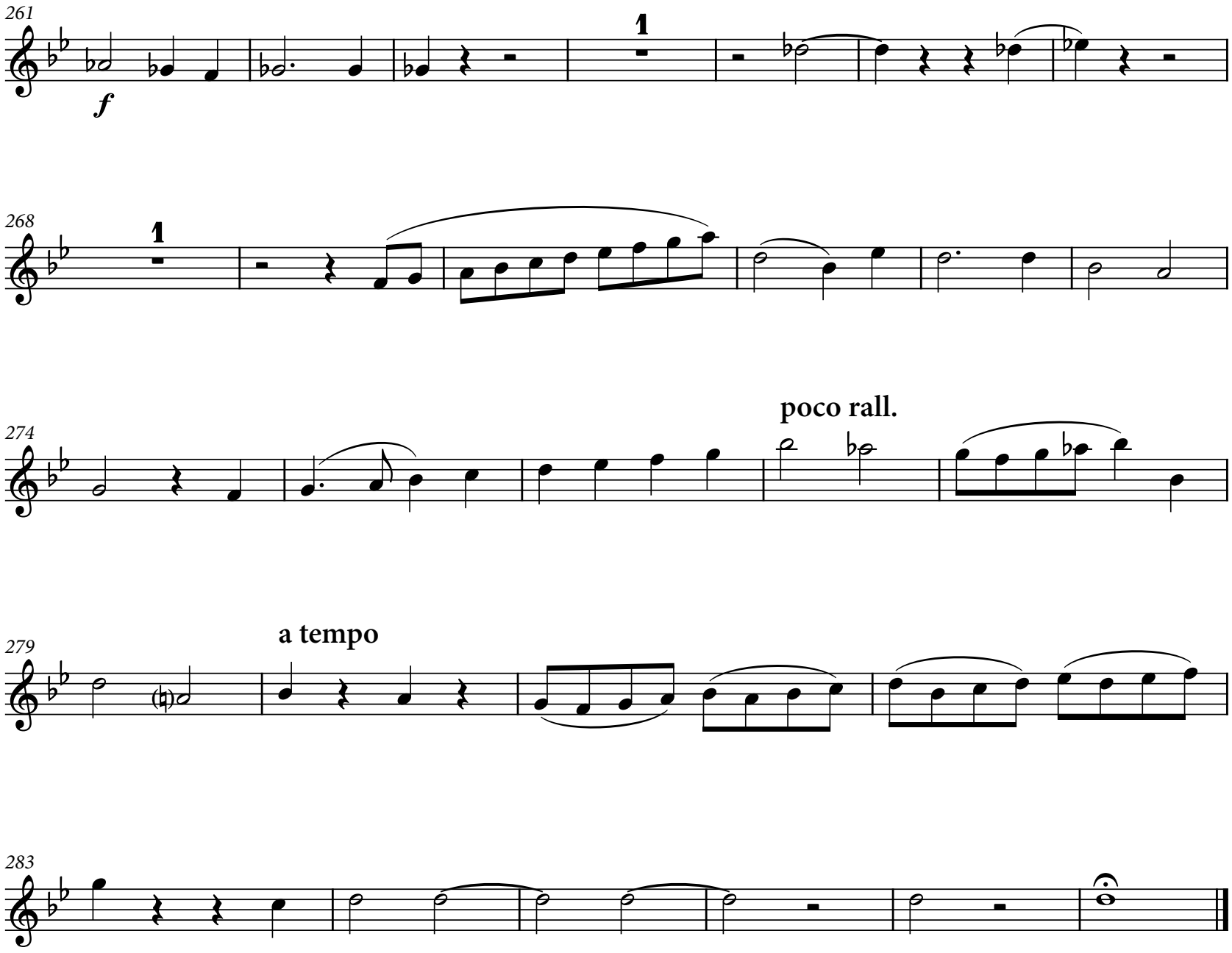

LL
Andante.
25
86–110
MM
25
111–135
Poco più mosso.
3
136–138
Ob. 1
141
Cl. in B♭
p
1
149
NN
2
151–152
f
3
157
OO
164
2
165–166
f
rall.
To Cl. in A
1
Tempo primo
Bsn 1
172
3
1
PP
p
181
189
3
191–193
poco rit.
pp

No. 7 - "O While Around Our Shores"




84
TT
ff
91
22
92–113
UU
ff
119
126
To Cl. in A
9
127–135
Cl. in A
ff
140
VV
1
mf
f
148
WW
ff
156
3
158–160
ff
1
ff
166
176
poco rit.
XX


185
Allegro
23
189–211
Hn 1 8ba
214
YY
2
215–216
f
222
229
5
230–234
ff
6
240–245
246
Poco meno mosso
mf
253
ff
ZZ
2
259–260


261
f
1
268
1
274
poco rall.
279
a tempo
283

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