ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

DOUBLE BASS

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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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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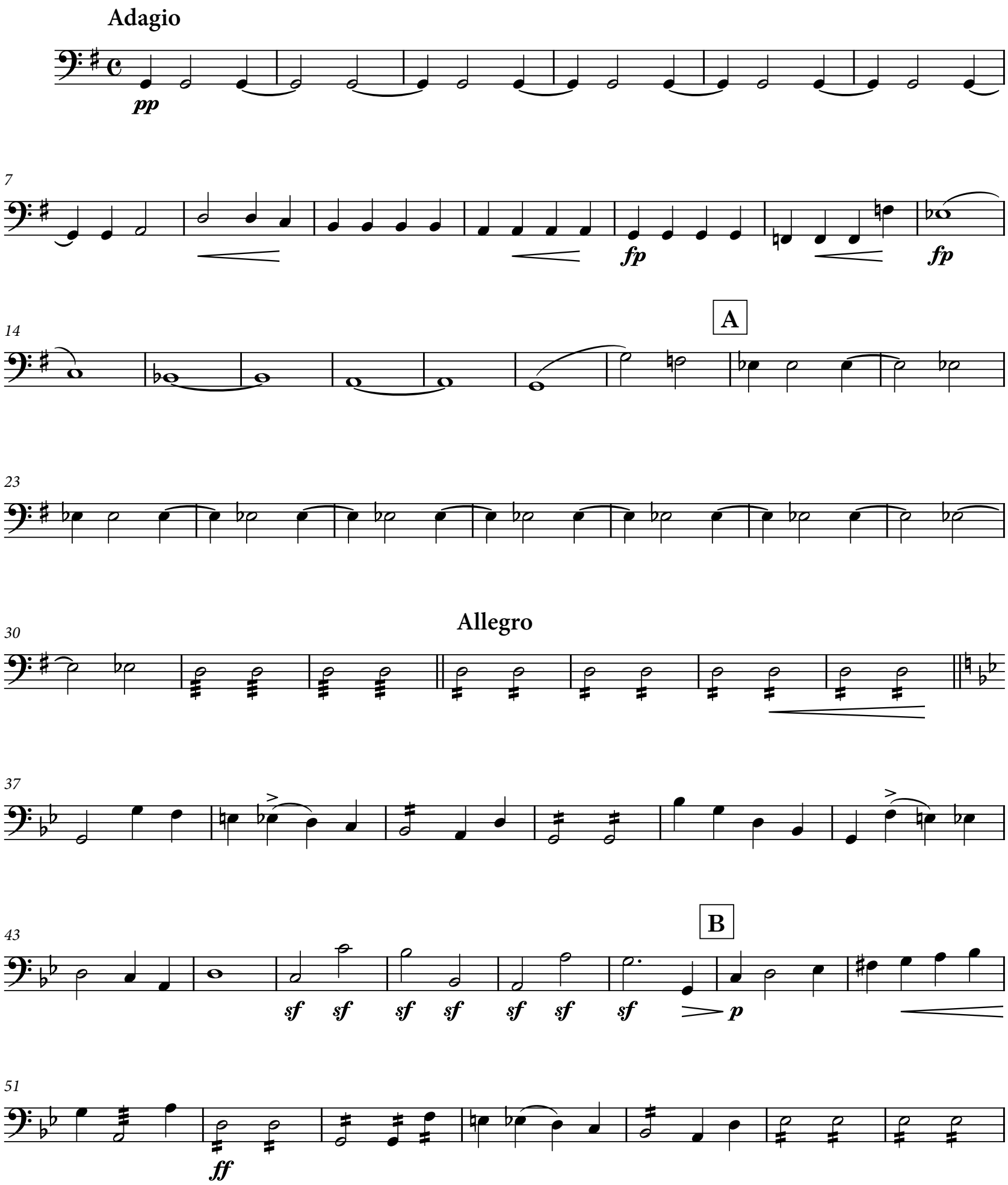
Double Bass

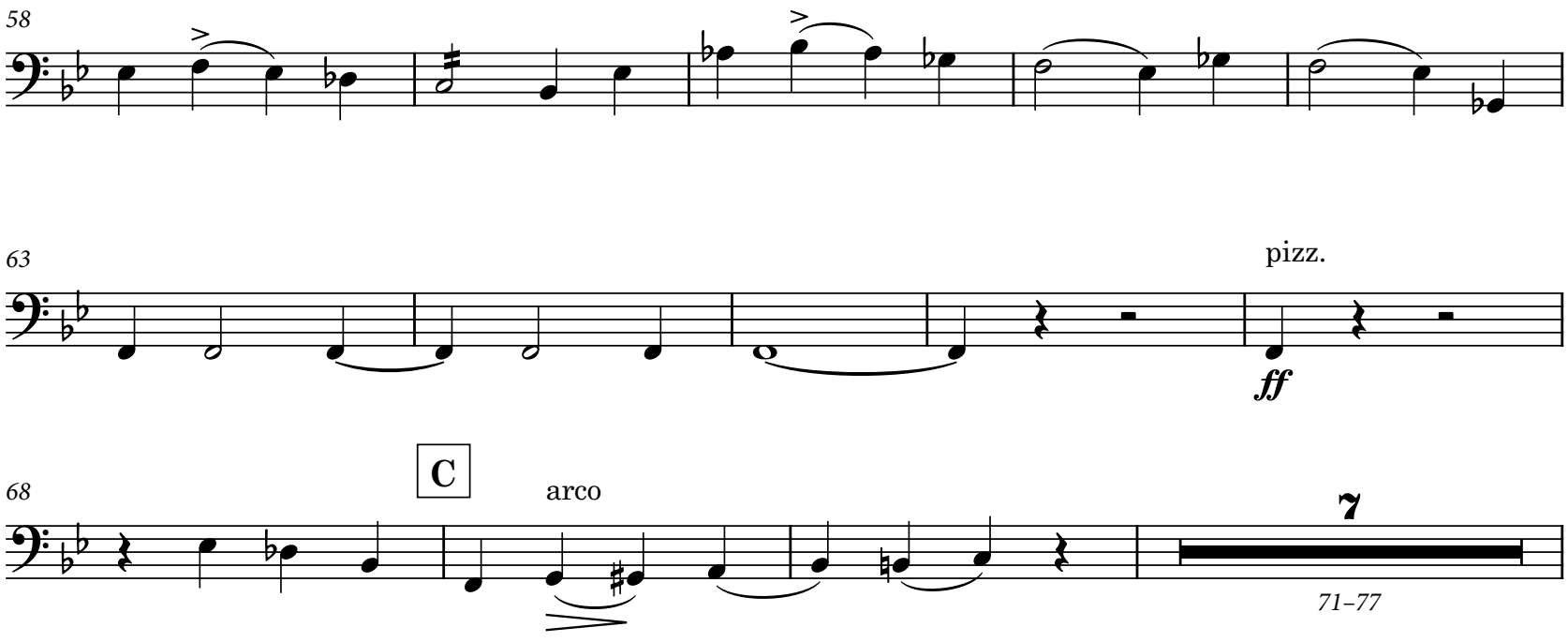
ODE TO THE SEA

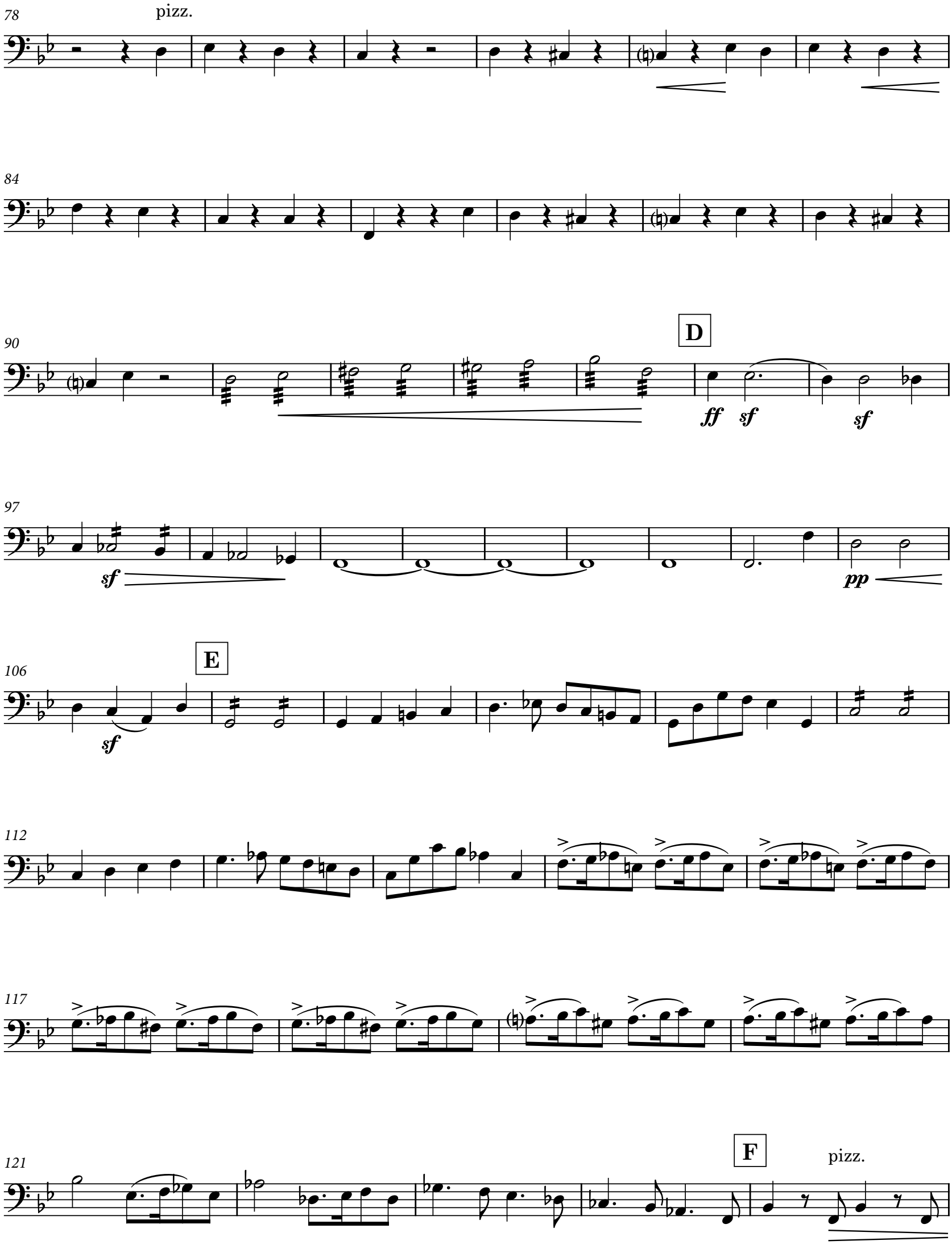
Laurence Binyon

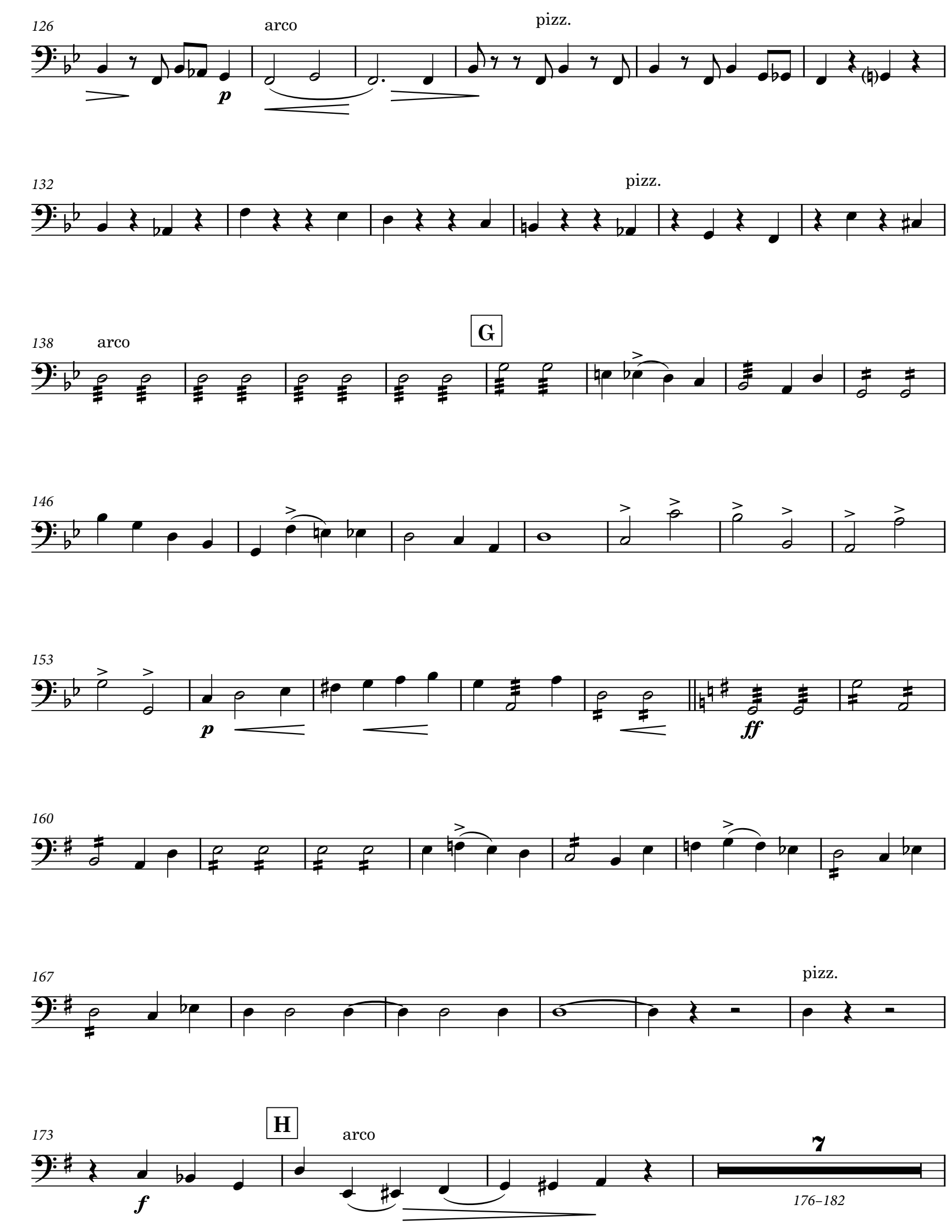
Arthur Somervell

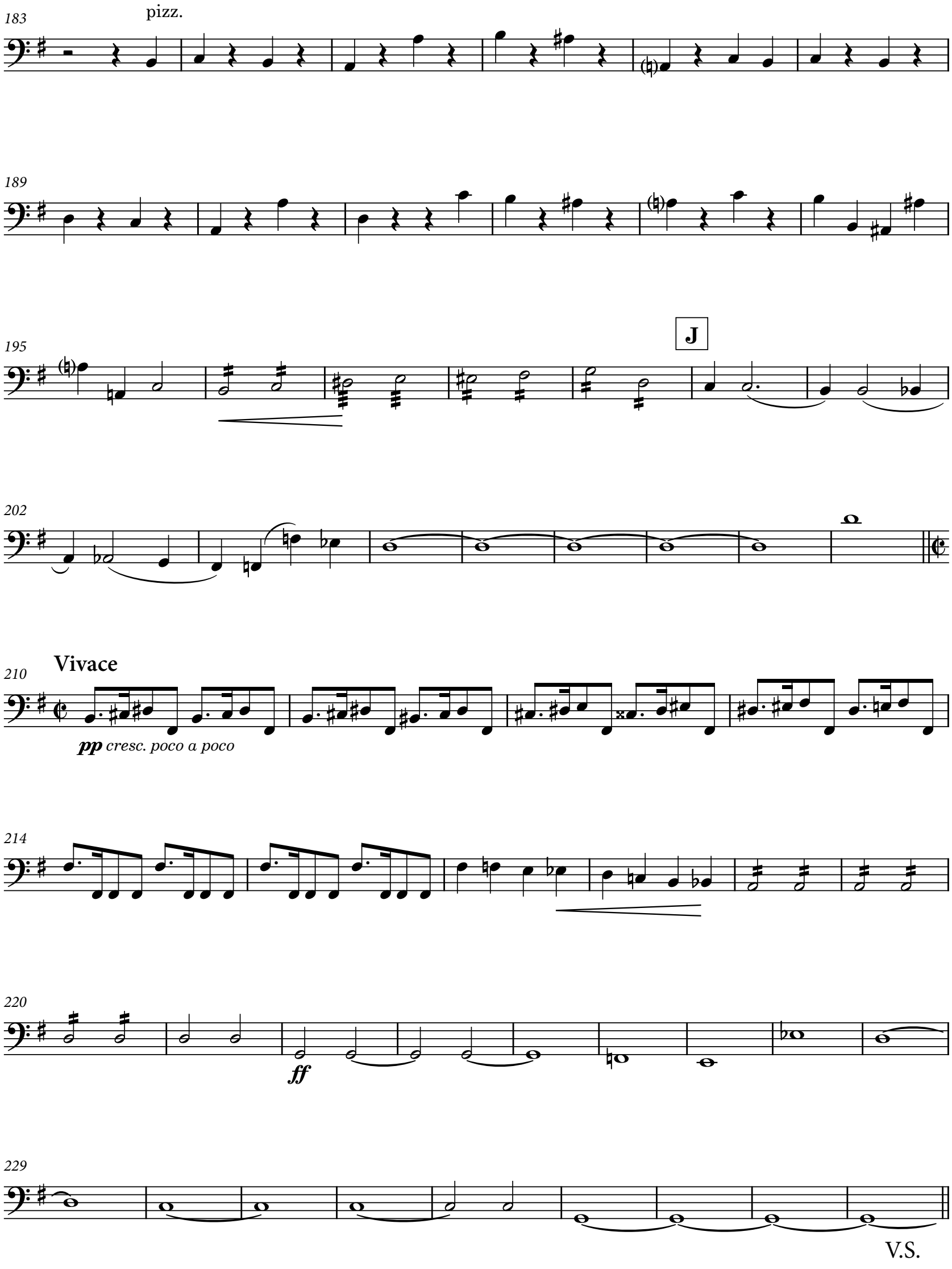
No. 1 - Overture



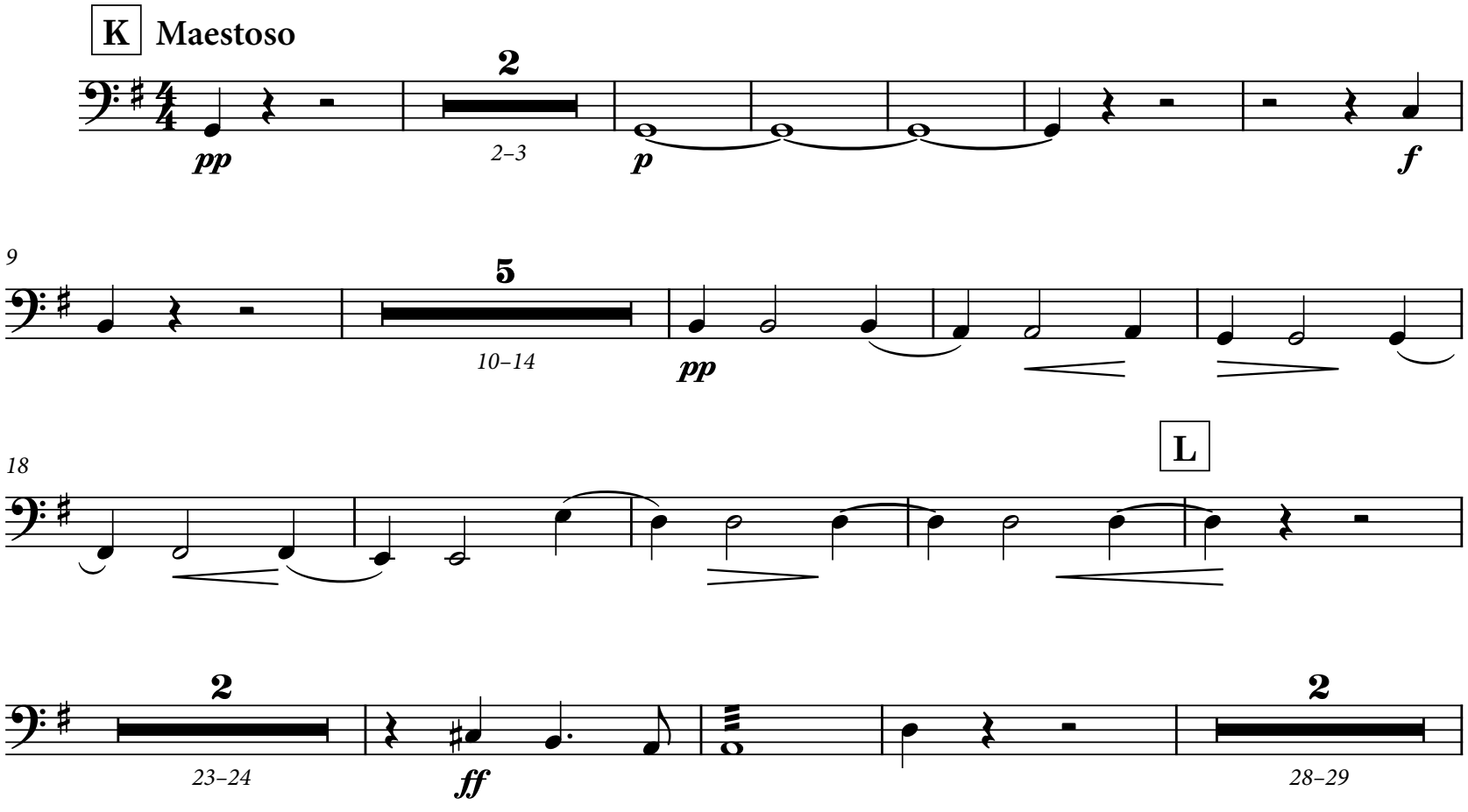

58
63
pizz.
ff
68
C
arco
7
71–77

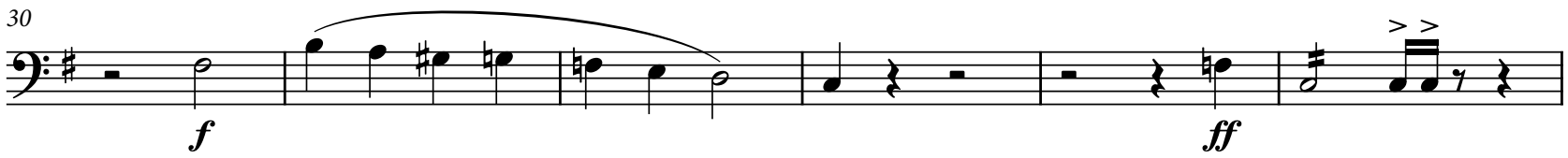

78
pizz.
84
90
D
ff
sf
sf
97
sf
pp
106
E
sf
112
117
121
F
pizz.

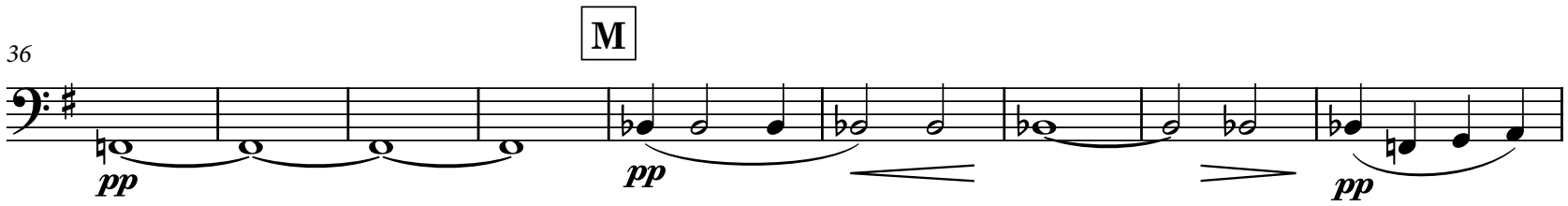

126
arco
pizz.
p
132
pizz.
138
arco
G
146
153
p
ff
160
167
pizz.
173
H
arco
f
7
176–182

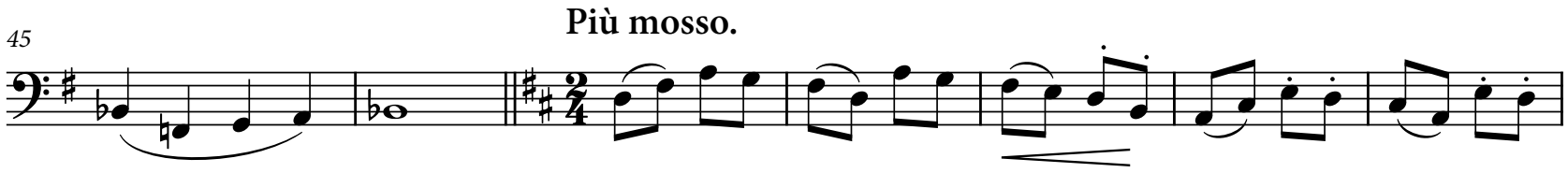

183
pizz.
189
195
J
202
210
Vivace
pp cresc. poco a poco
214
220
ff
229
V.S.

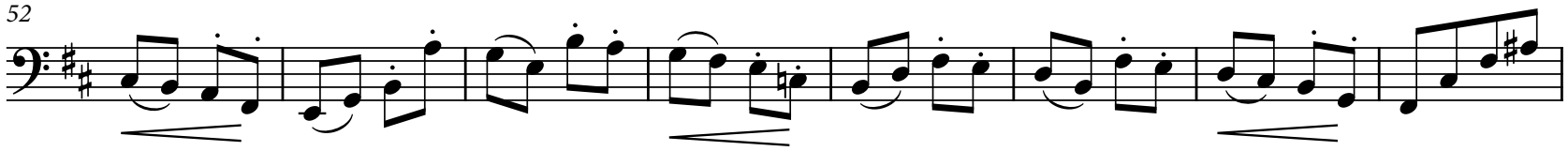
No. 2 - “Mother of Immemorial Desire”




30
f
ff


36
M
pp
pp
pp


45
Più mosso.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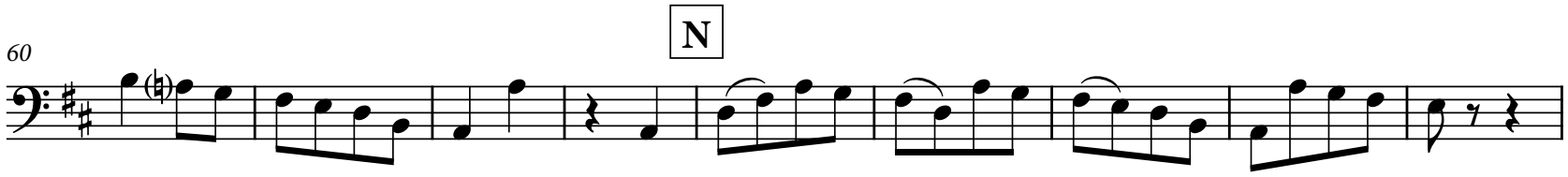
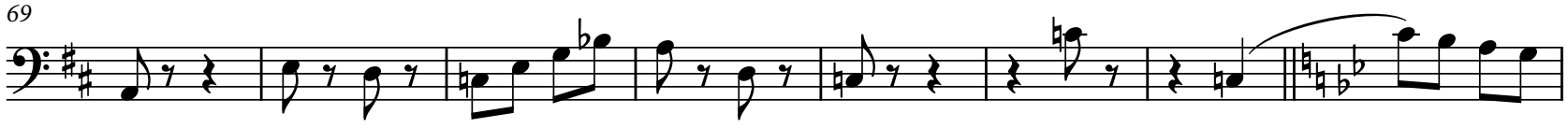

60
N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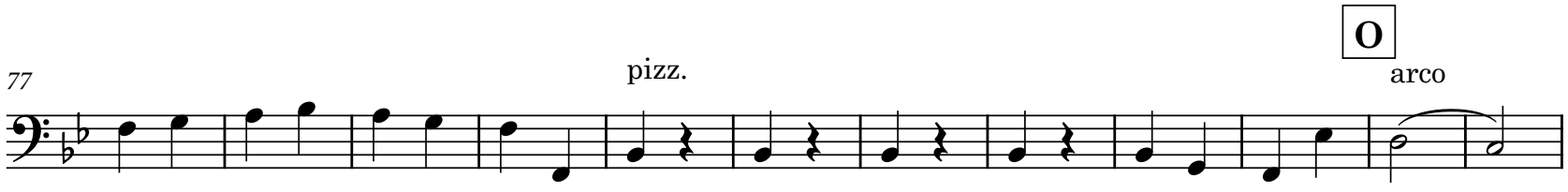
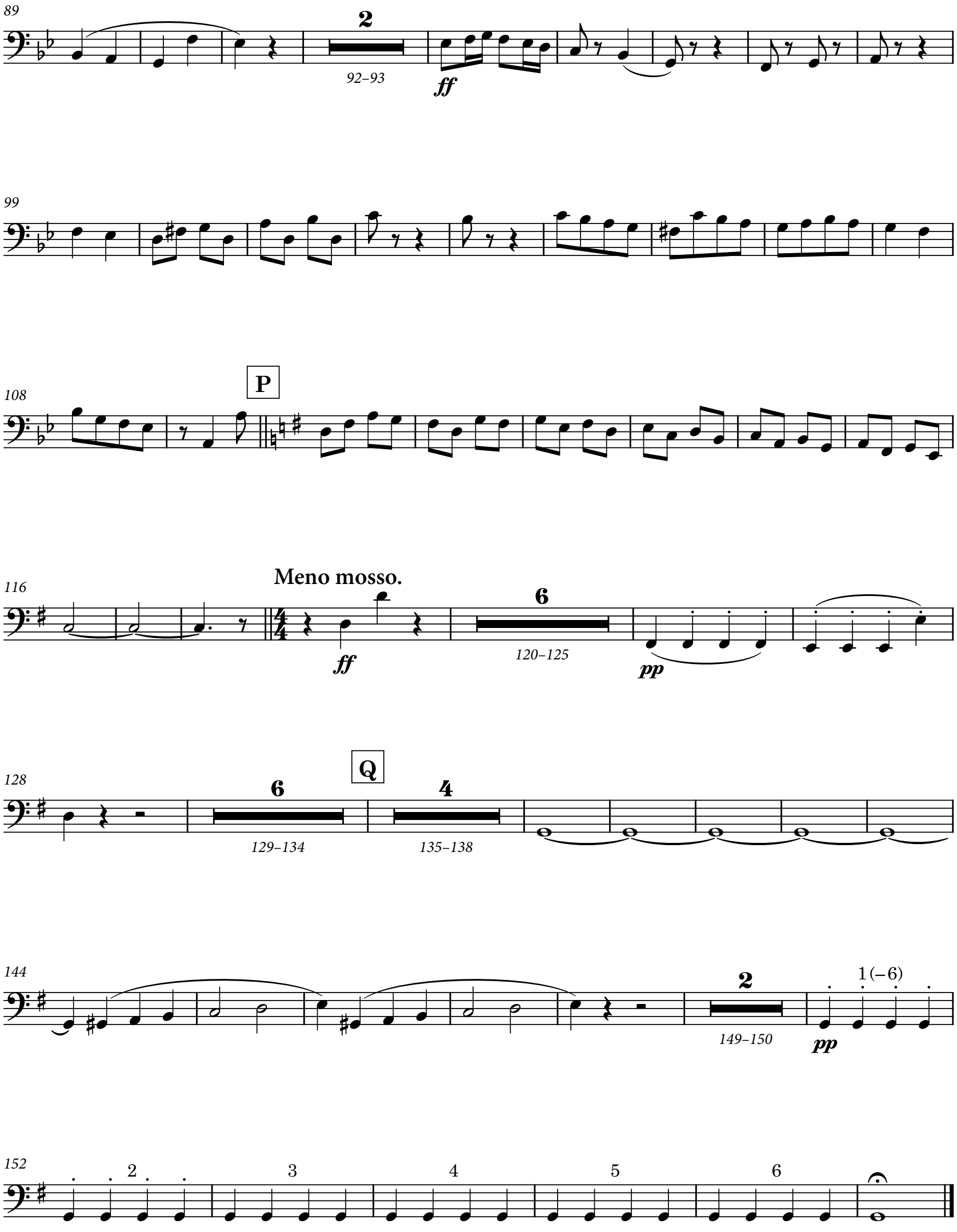
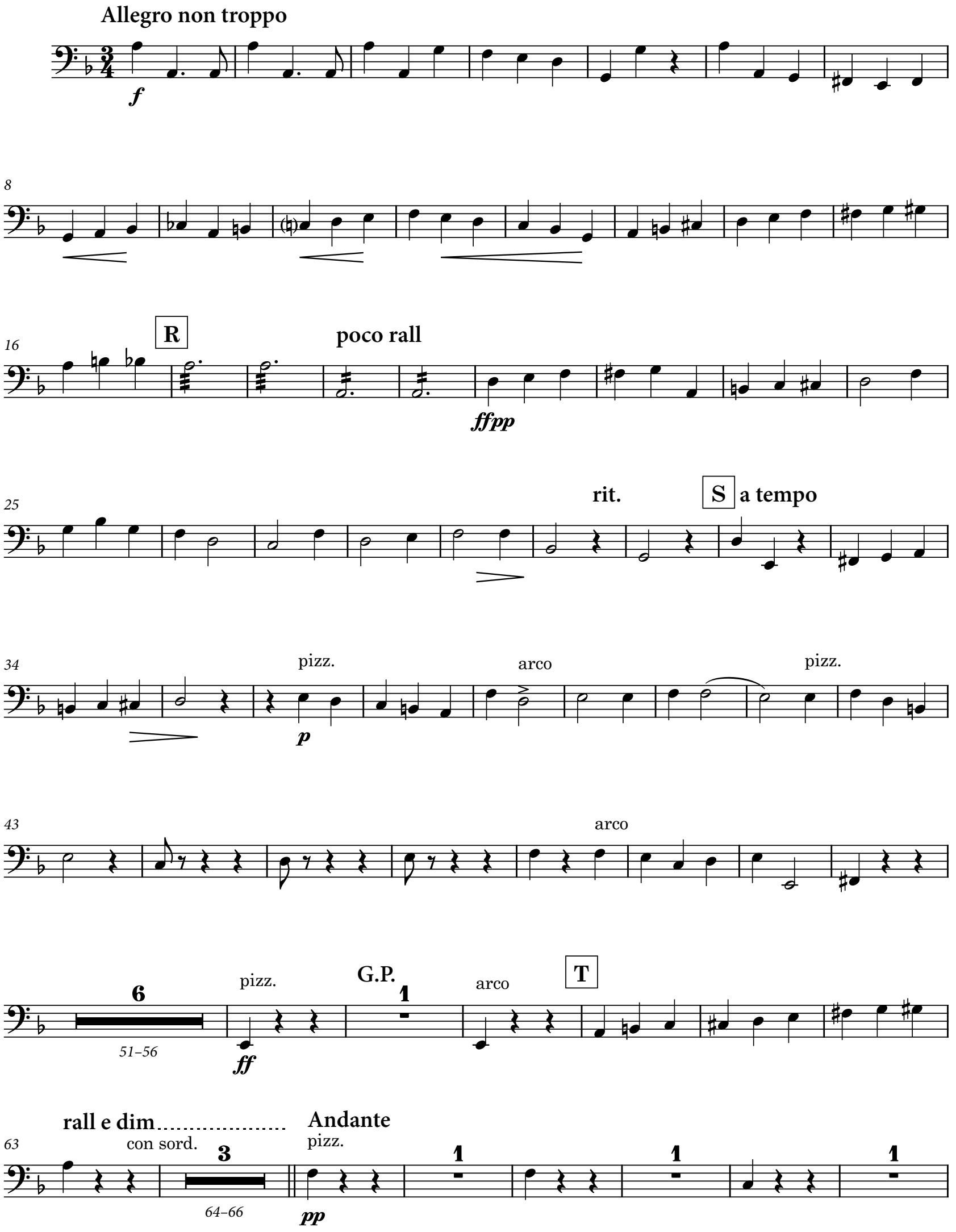
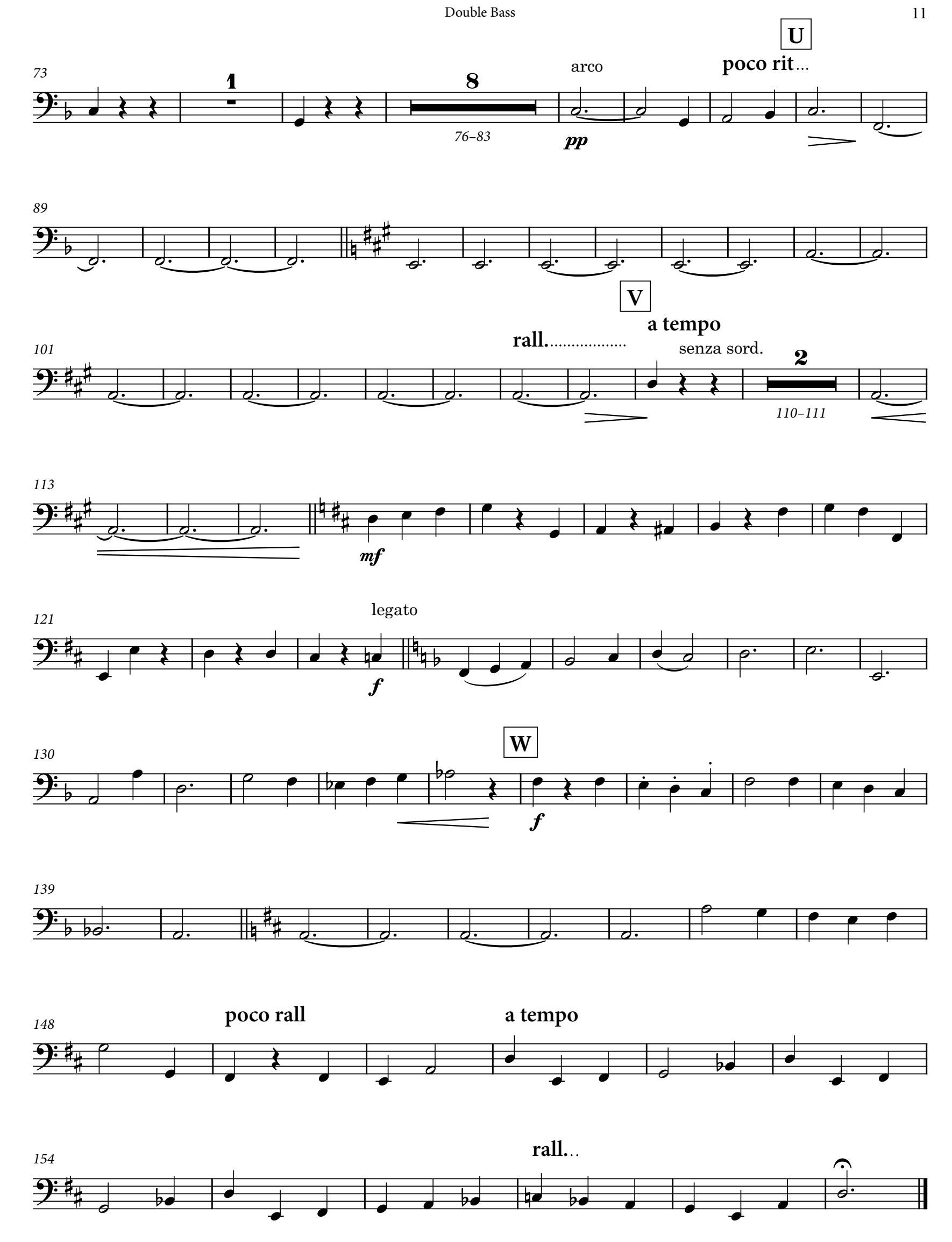

77
pizz.
O
arco

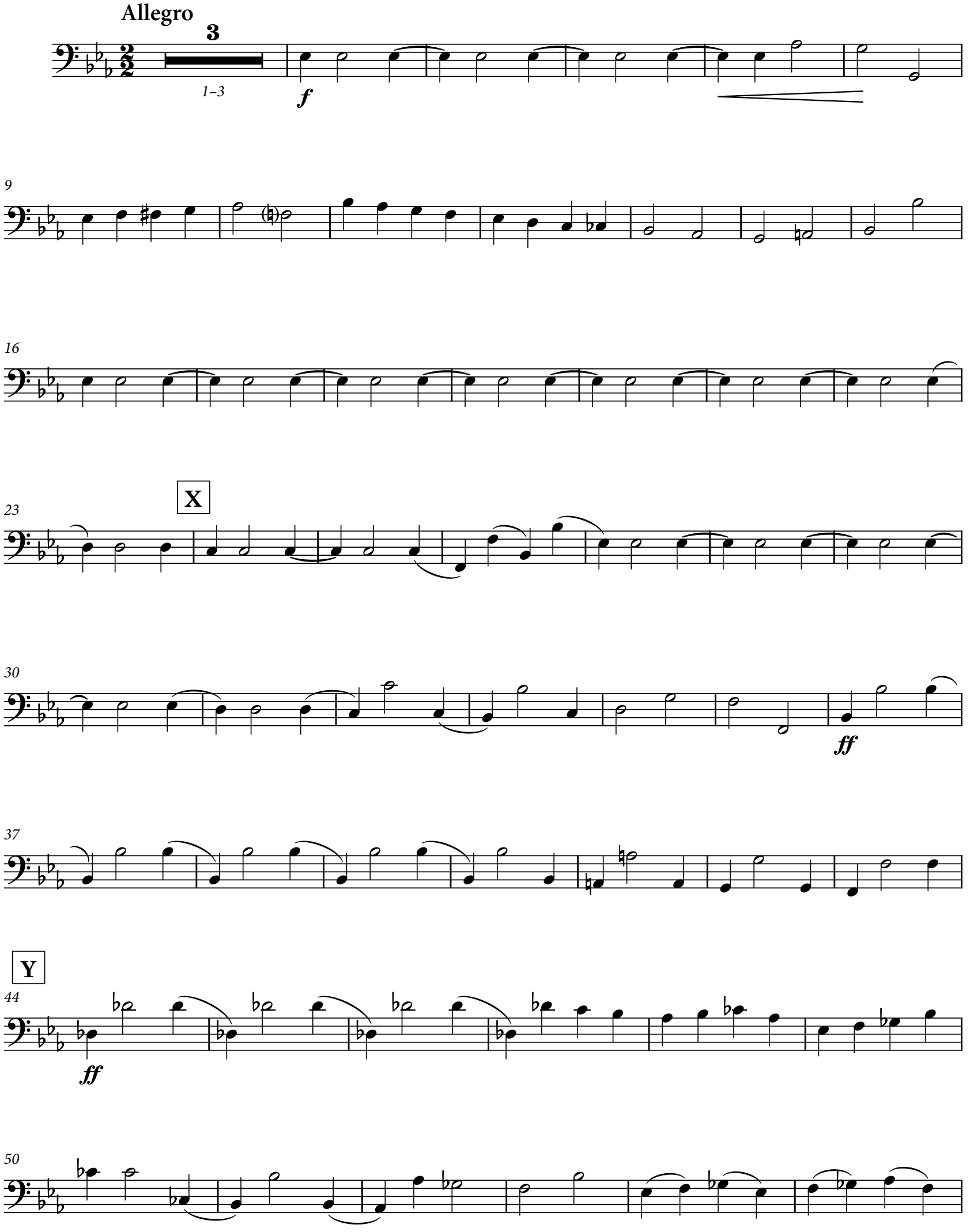

89
2
92–93
ff
99
108
P
116
Meno mosso.
ff
6
120–125
pp
128
6
129–134
Q
4
135–138
144
2
149–150
pp
1 (– 6)
152
2
3
4
5
6

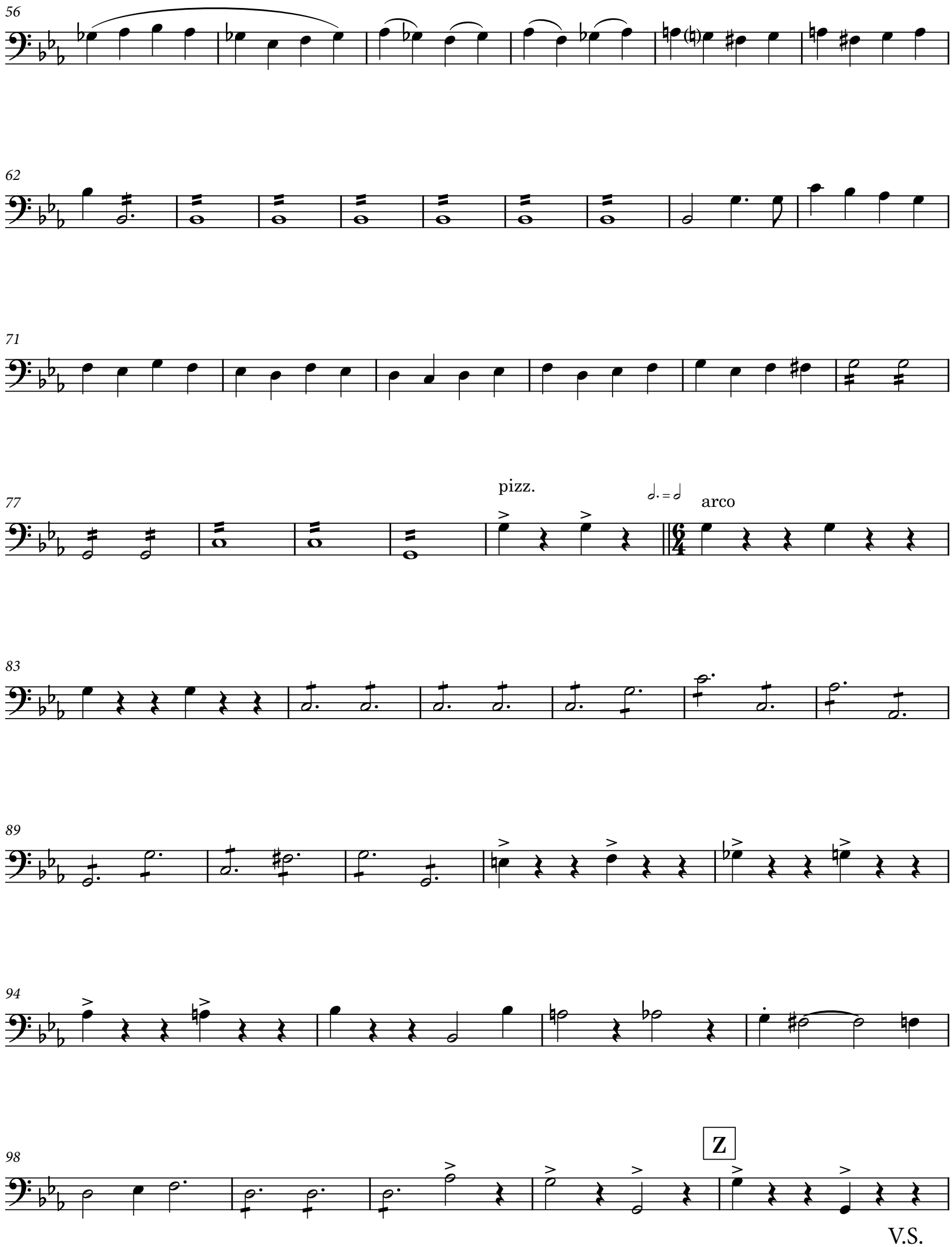
No. 3 - “Fearful and Vast”




73
1
8
76–83
arco
pp
U
poco rit...
89
V
a tempo
101
rall.....
senza sord.
2
110–111
113
mf
121
legato
f
130
W
f
139
148
poco rall
a tempo
154
rall...

No. 4 - “Mother of England”




56
62
71
77
pizz.
arco
83
89
94
98
Z
V.S.

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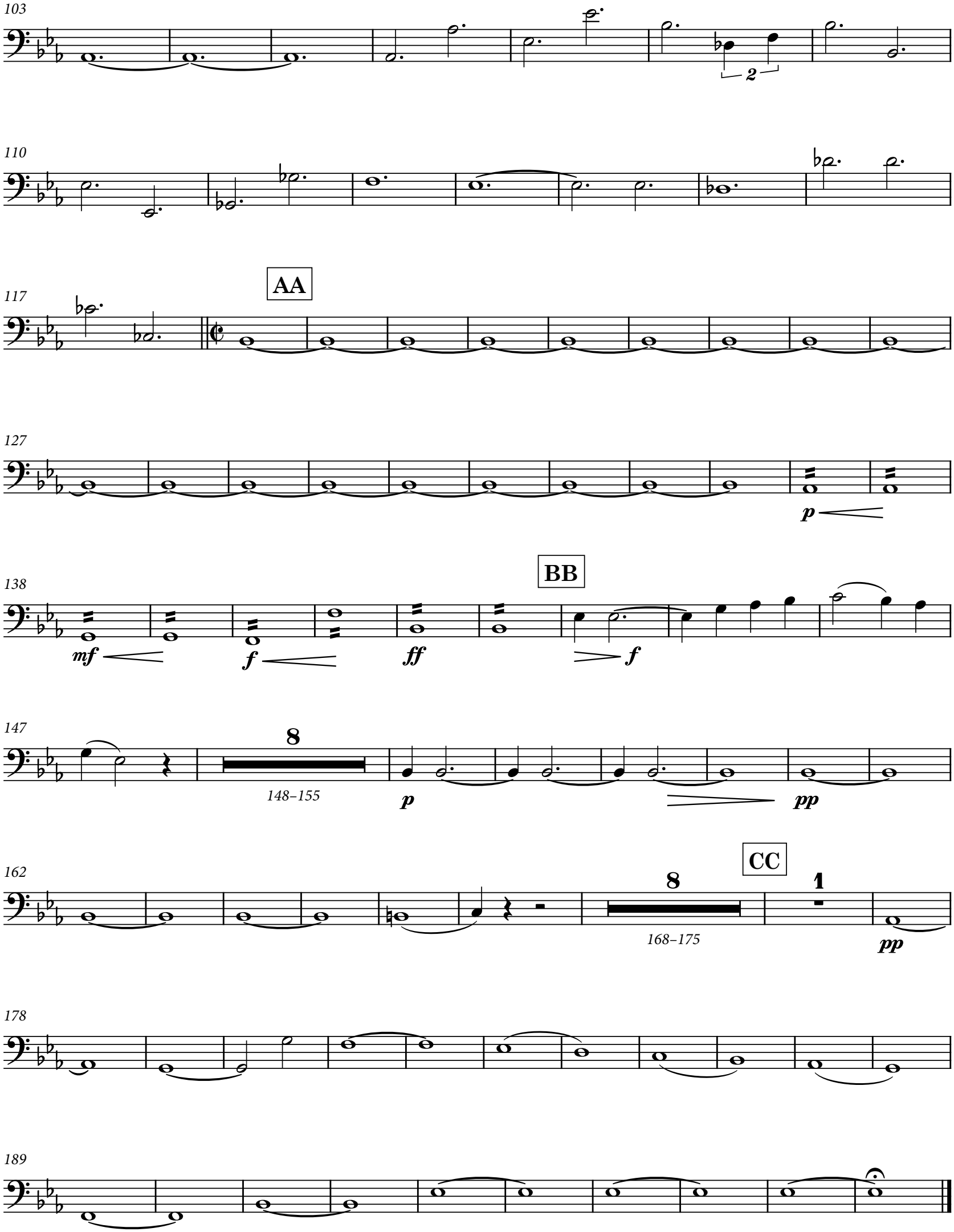
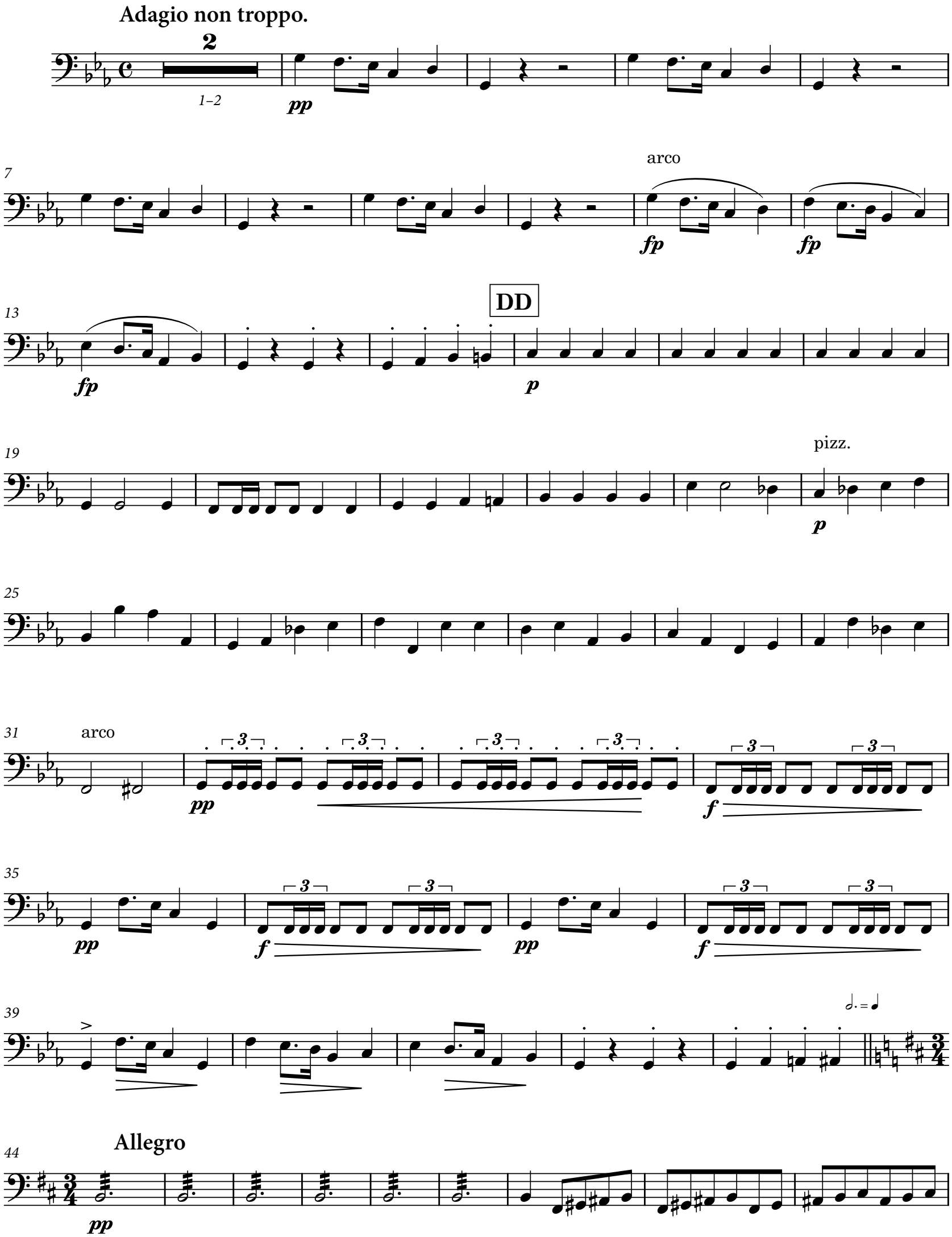
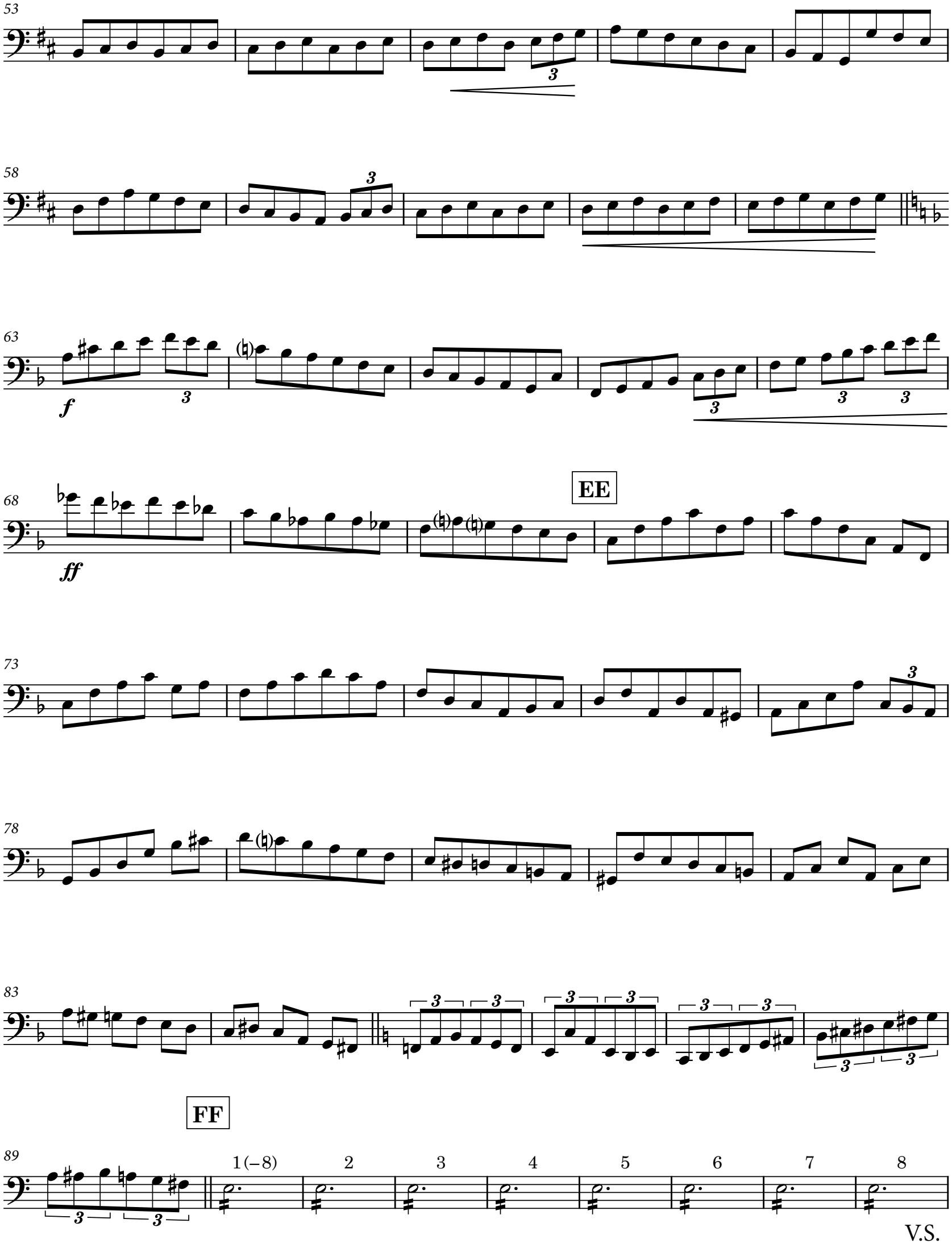
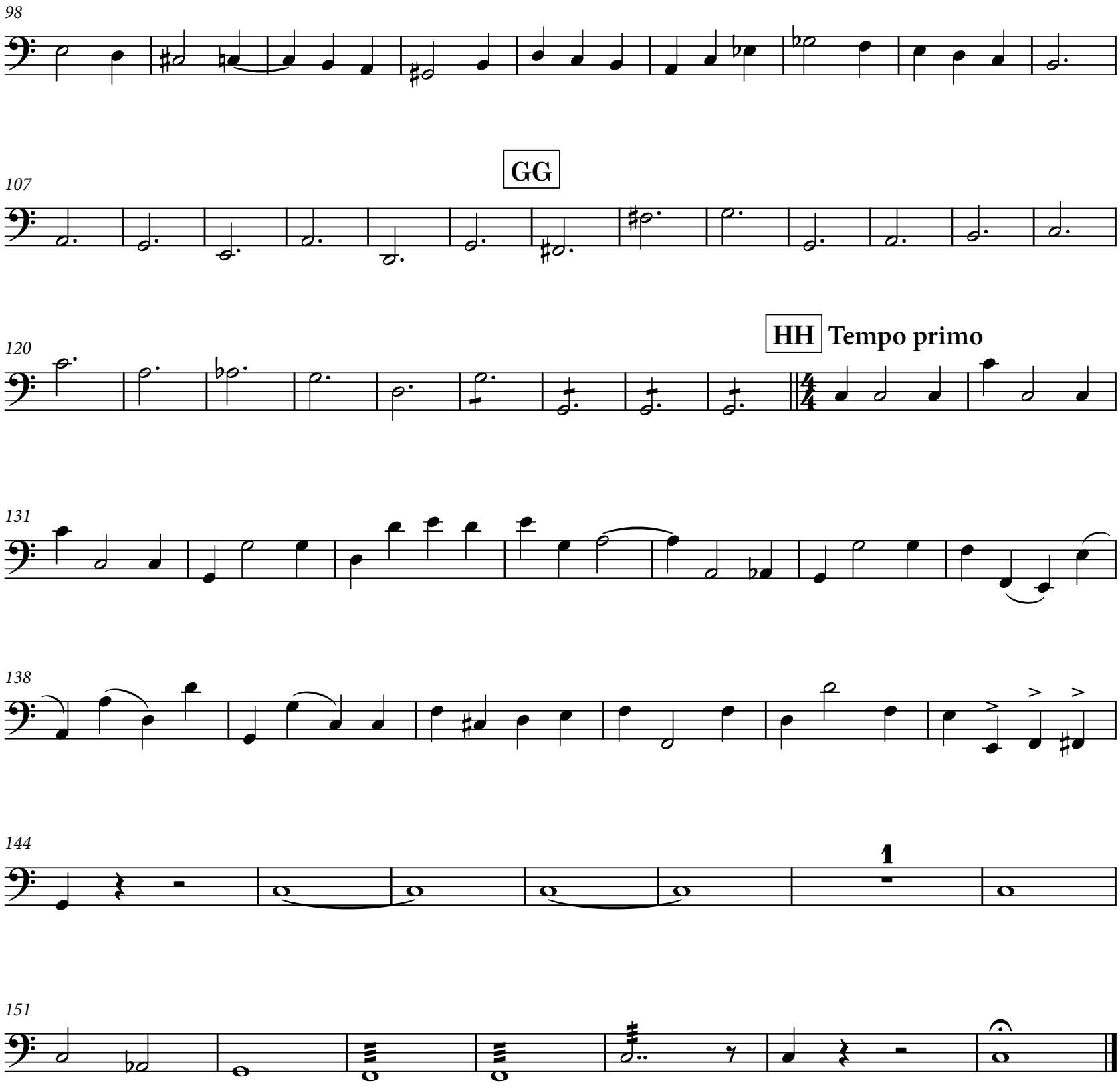

103
2
110
117
AA
127
p
138
BB
mf
f
ff
f
147
8
148–155
p
pp
162
8
CC
1
168–175
pp
178
189

No. 5 - “Out of the Armed Night”

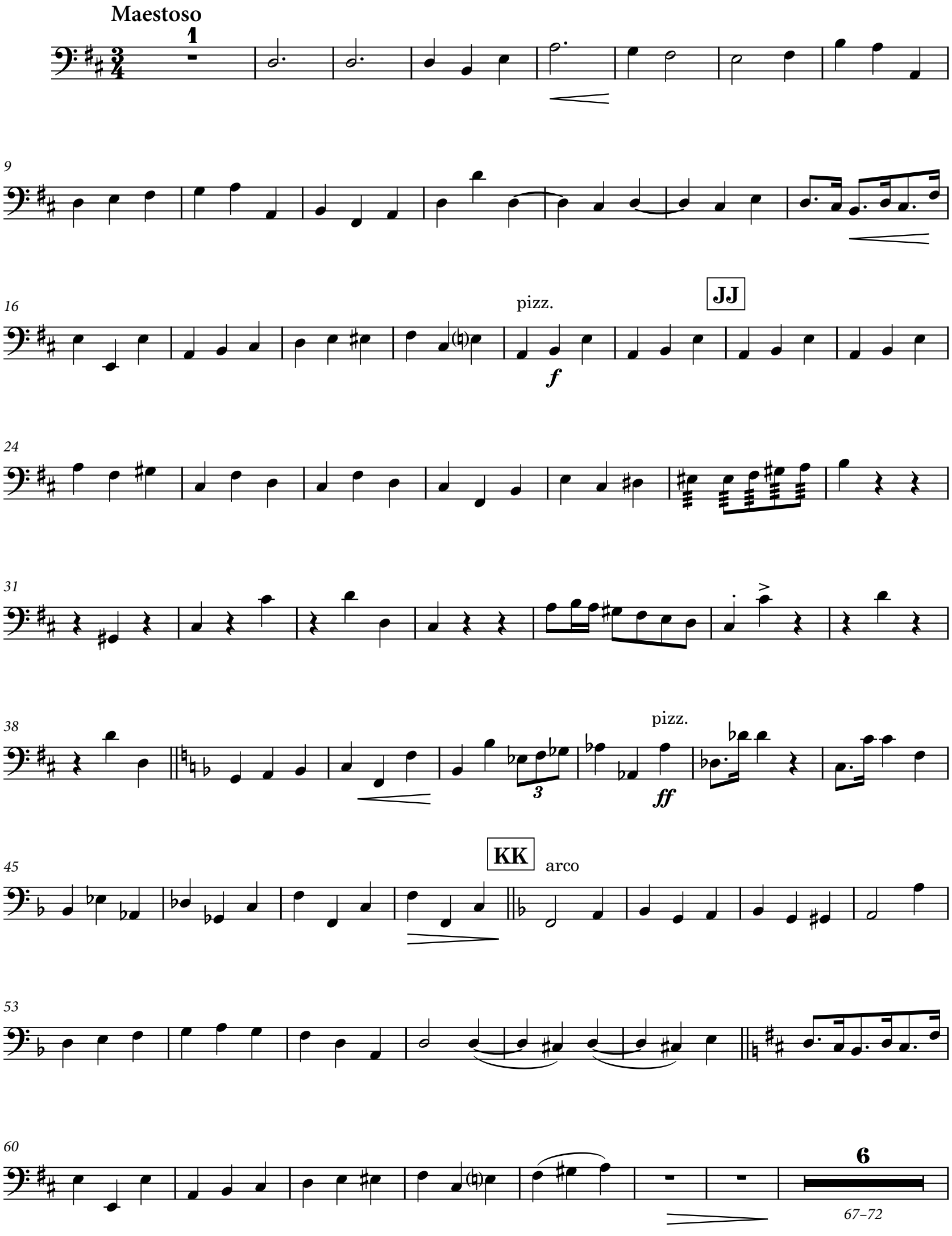


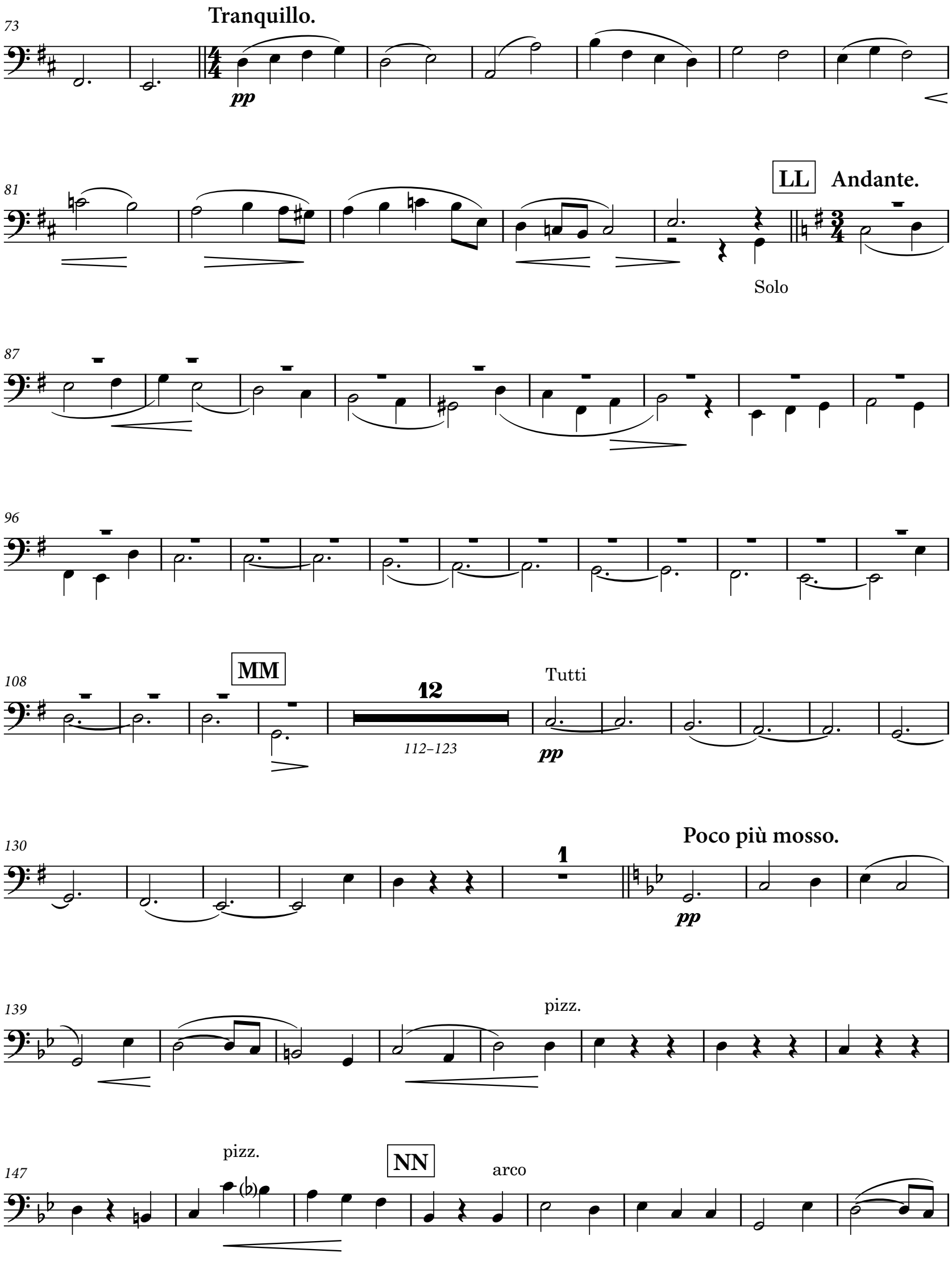


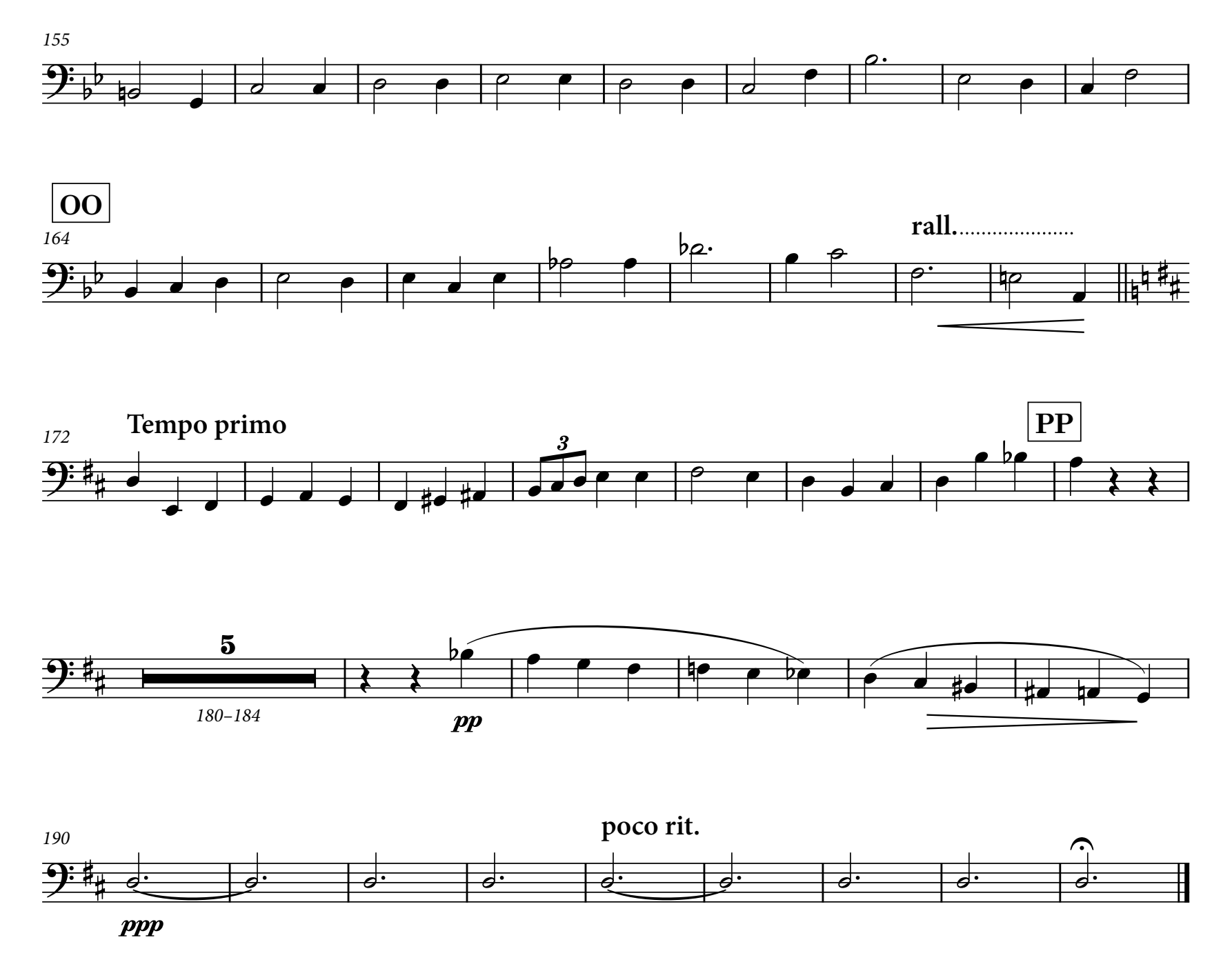
V.S.


98
107
GG
120
HH
Tempo primo
131
138
144
1
151

No. 6 - “In England’s Name”




73
Tranquillo.
pp
81
LL
Andante.
Solo
87
96
108
MM
12
112–123
Tutti
pp
130
1
Poco più mosso.
pp
139
pizz.
147
pizz.
NN
arco


155
OO
164
rall.
172
Tempo primo
3
PP
5
180–184
pp
190
poco rit.
ppp

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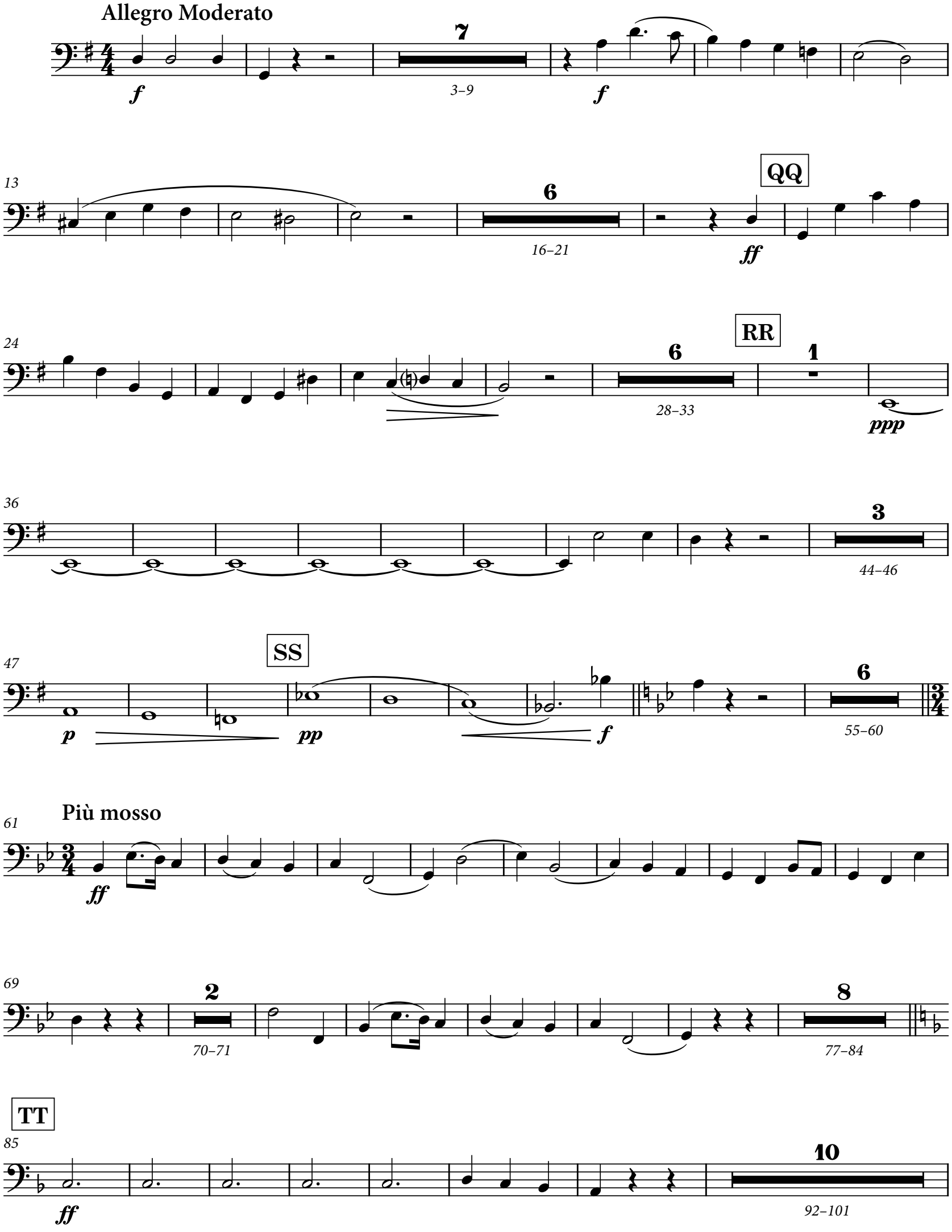
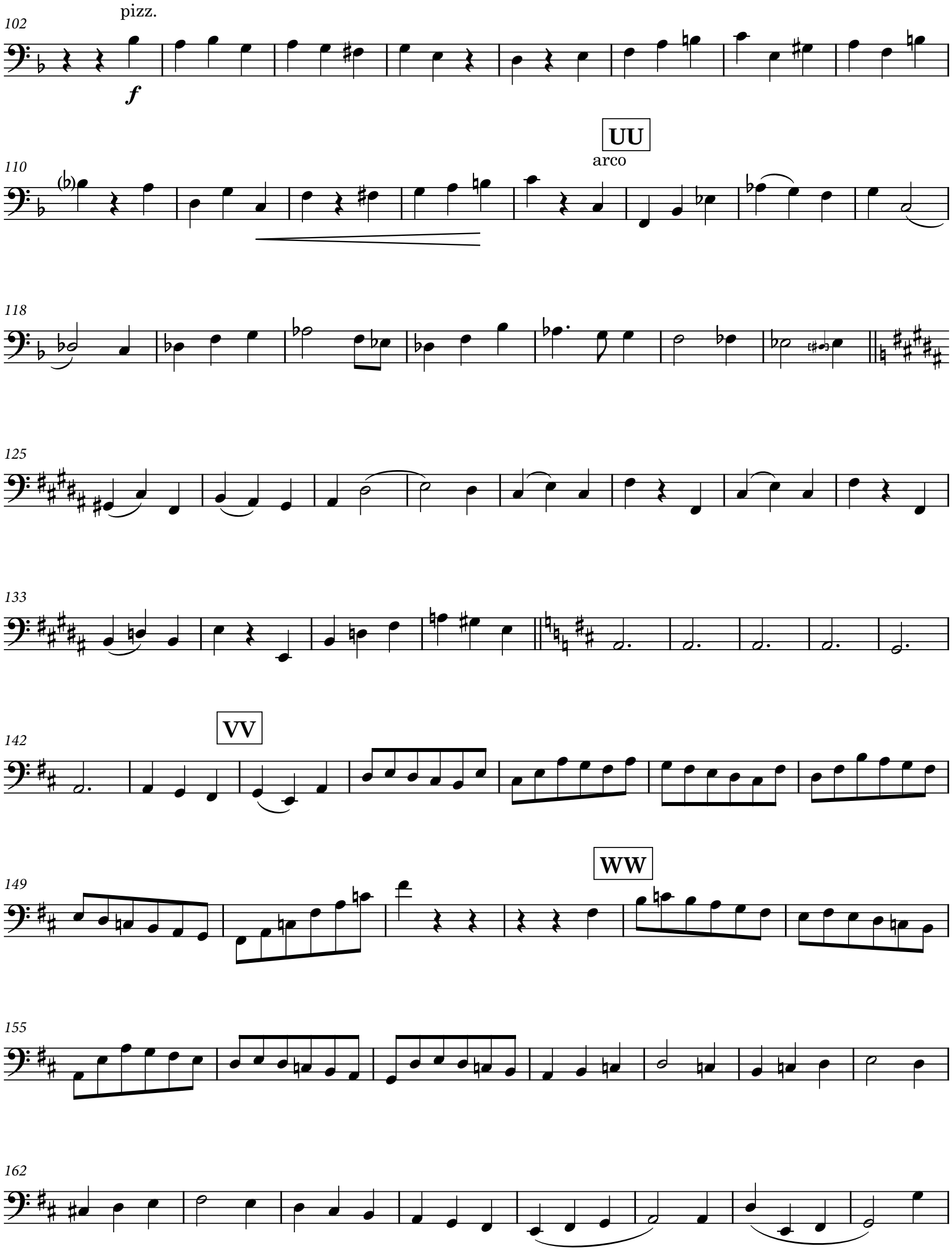
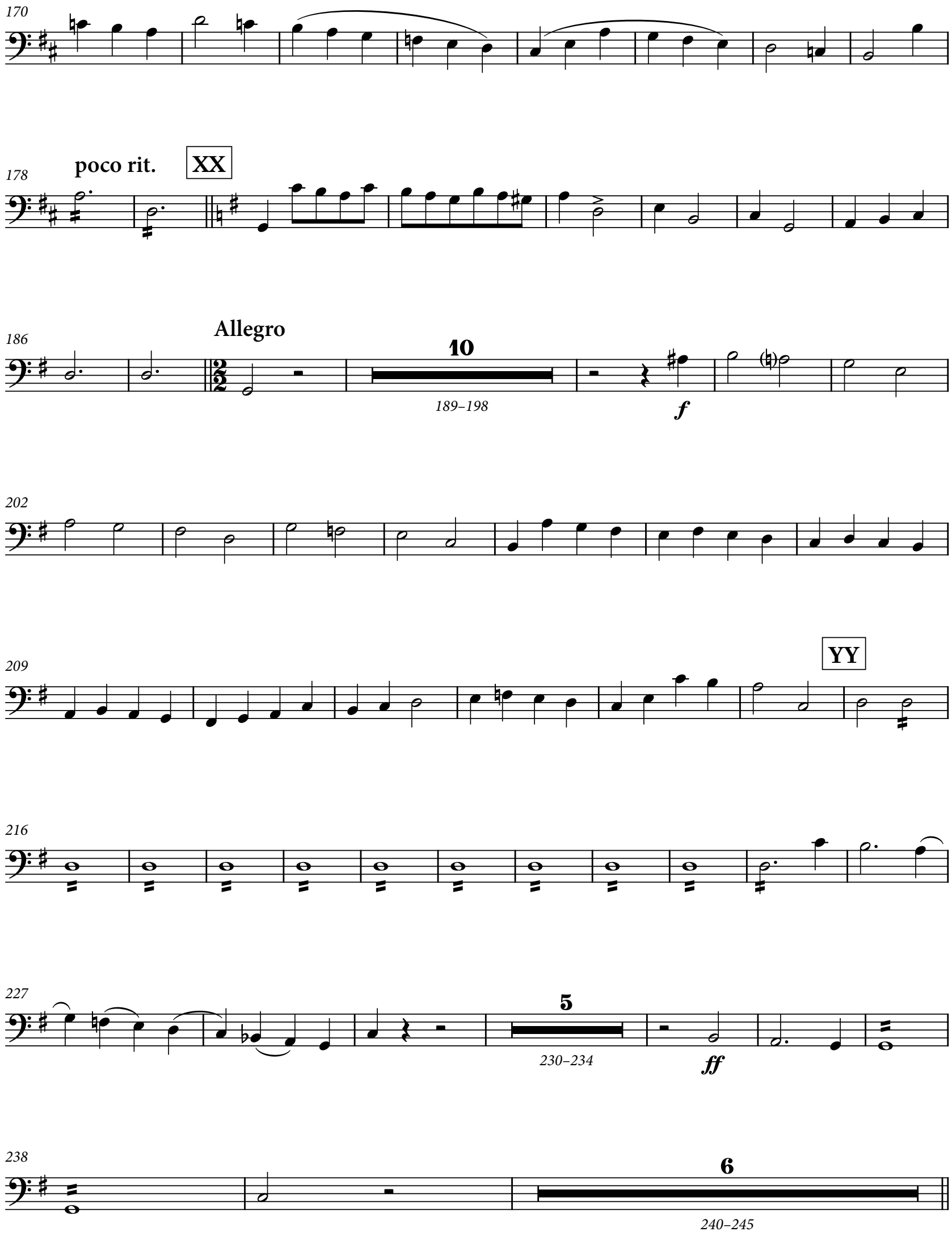
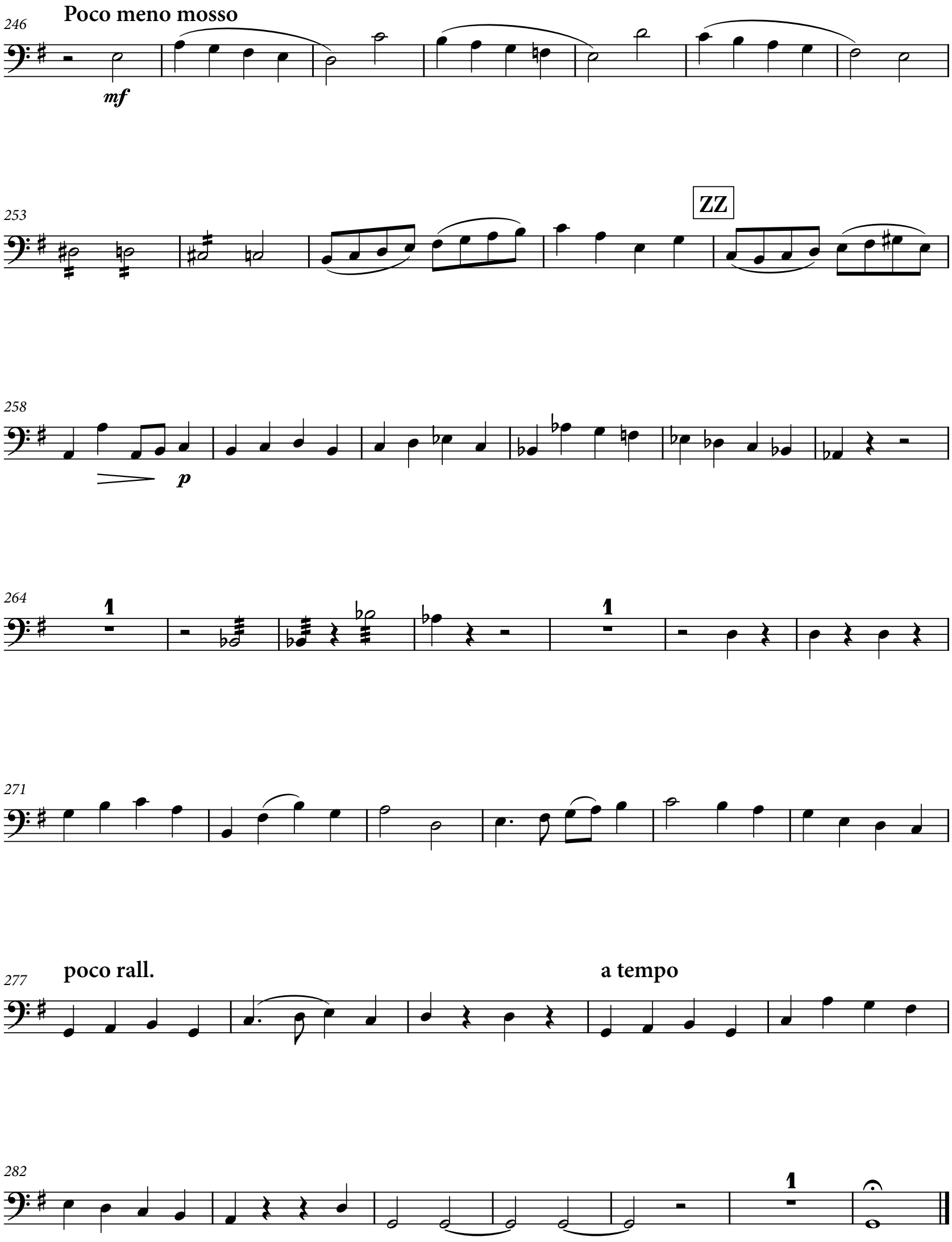
No. 7 - "O While Around Our Shores"




102
pizz.
f
110
UU
arco
118
125
133
142
VV
149
WW
155
162


170
178
poco rit.
XX
186
Allegro
10
189–198
f
202
209
YY
216
227
5
230–234
ff
238
6
240–245


246
Poco meno mosso
mf
253
ZZ
258
p
264
1
1
271
277
poco rall.
a tempo
282
1

ENGLISH HERITAGE

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