ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

HORN 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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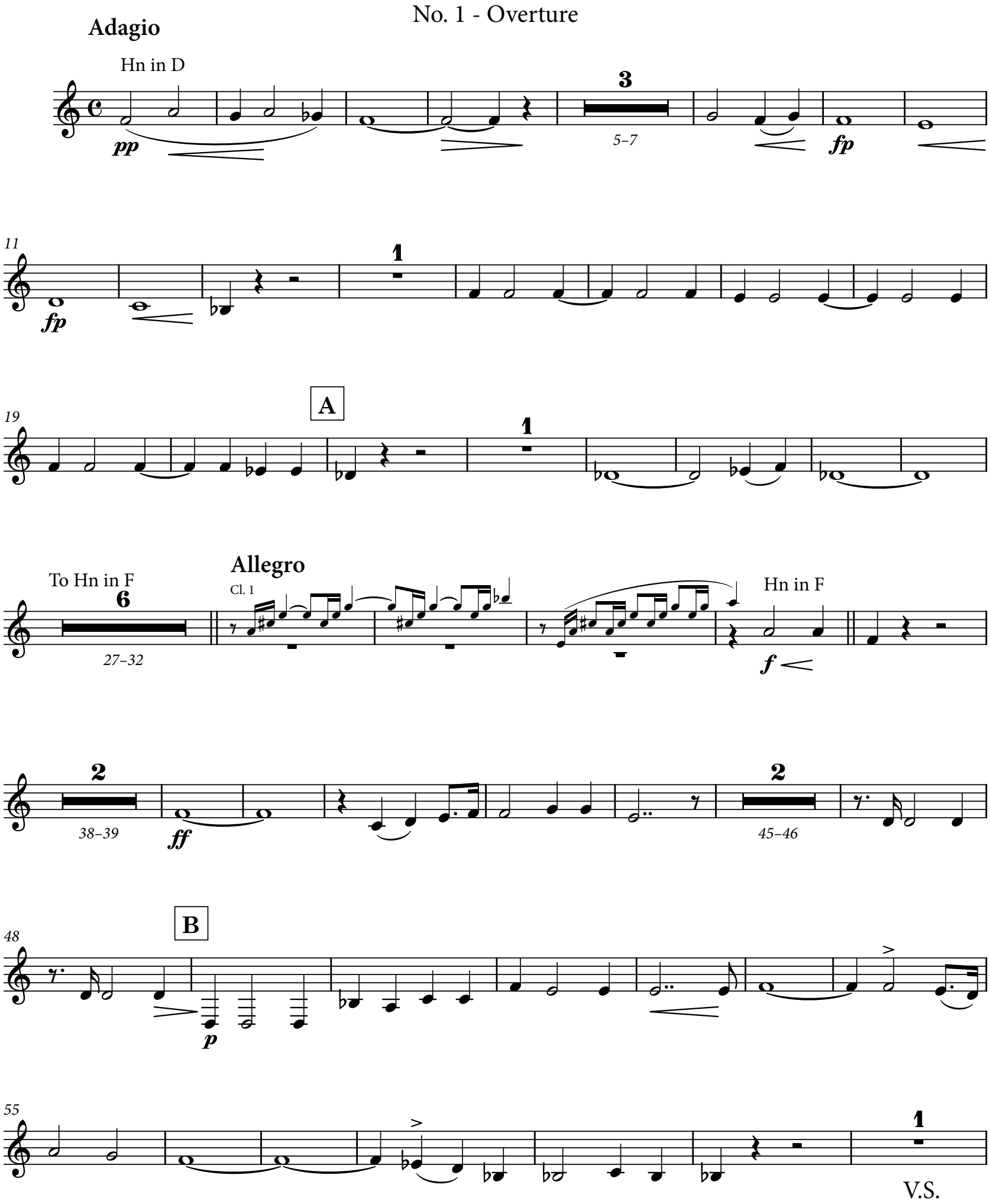
Horn (D) 2, Horn (E♭) 2, Horn (F) 2 & Horn (C) 2

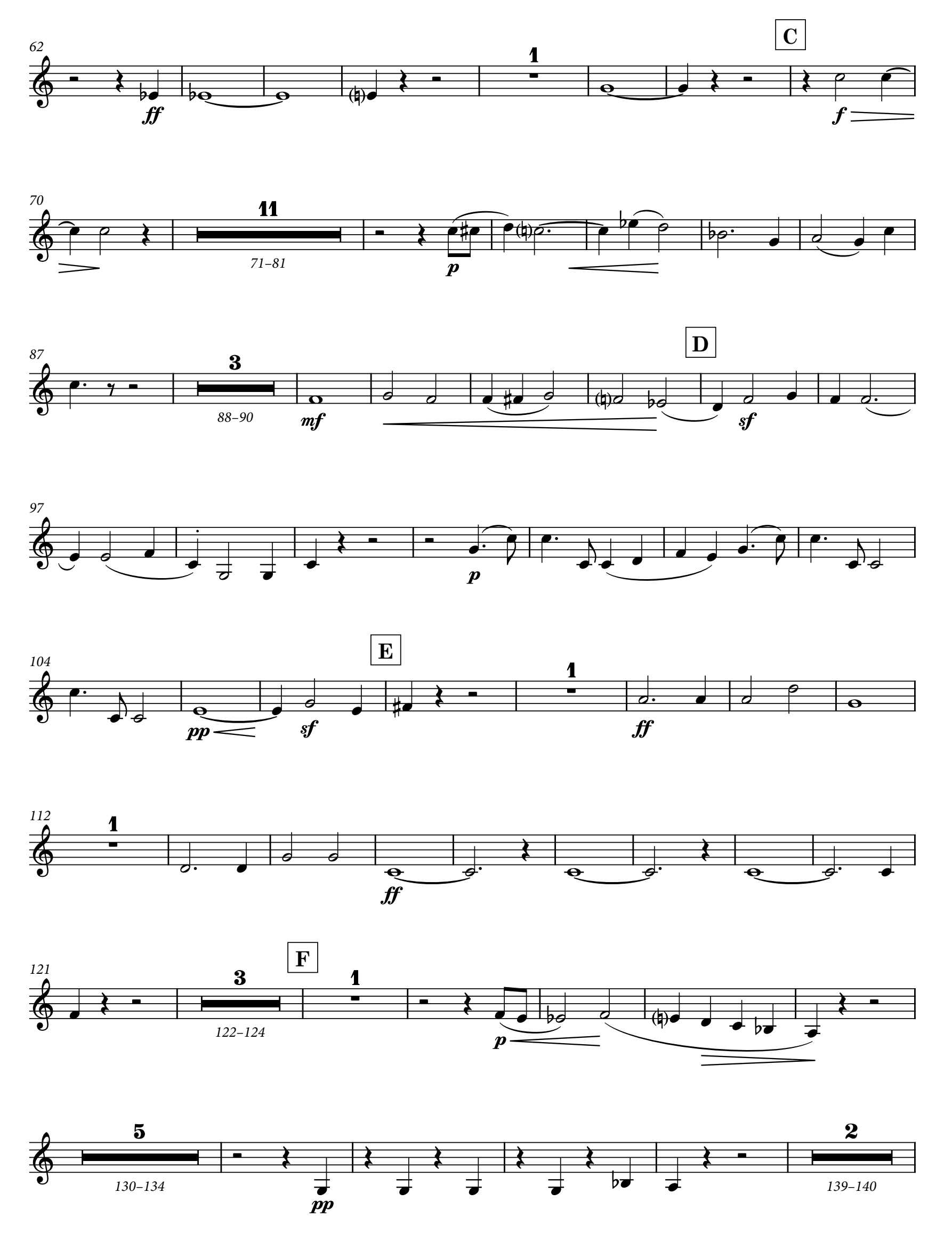
ODE TO THE SEA

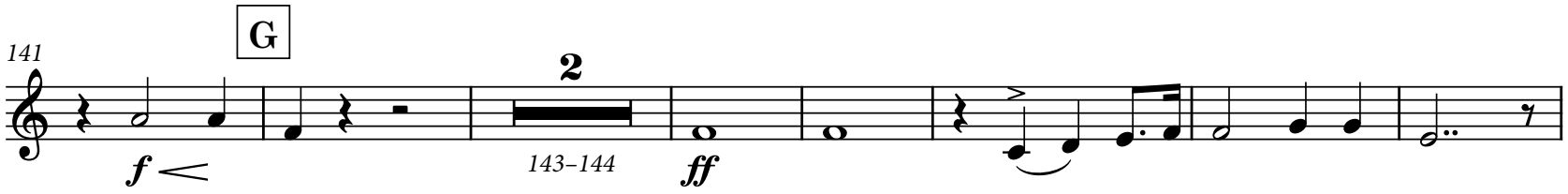
Laurence Binyon

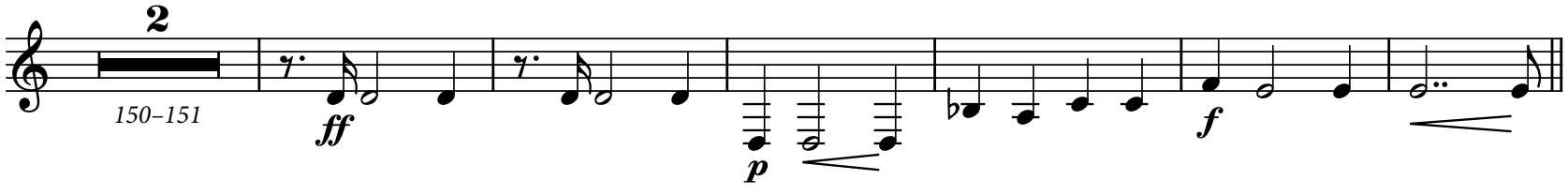
Arthur Somervell

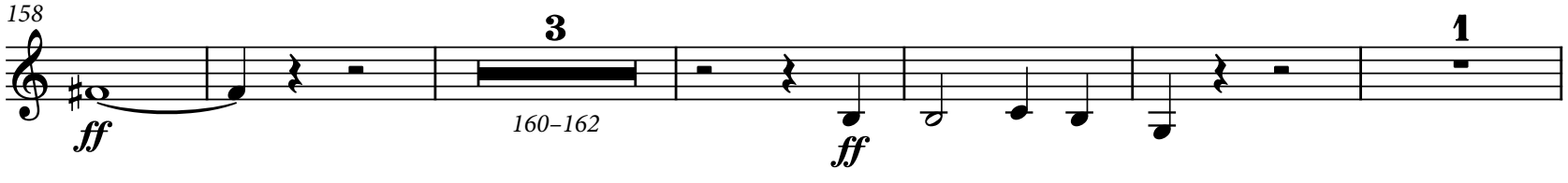
No. 1 - Overture

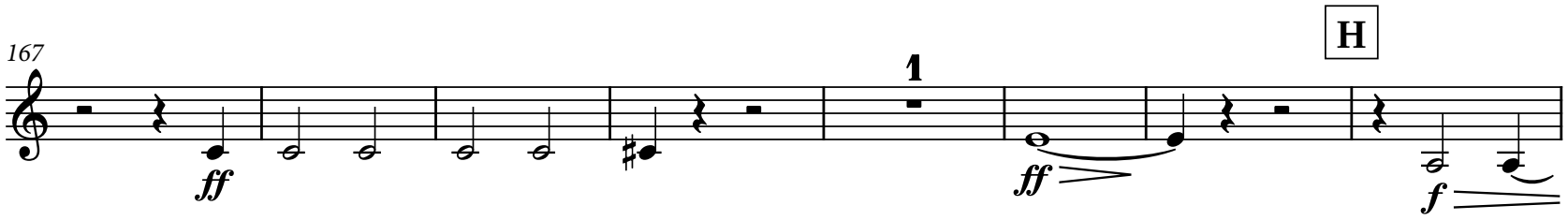


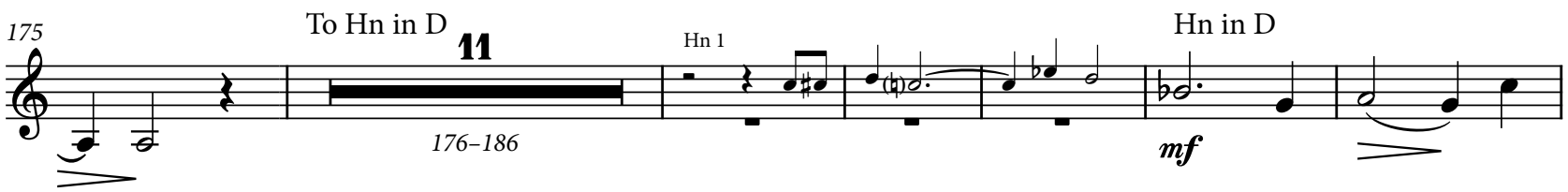

62
ff
1
C
f
70
11
71–81
p
87
3
88–90
mf
D
sf
97
p
104
E
pp
sf
1
ff
112
1
ff
121
3
122–124
F
1
p
5
130–134
pp
2
139–140

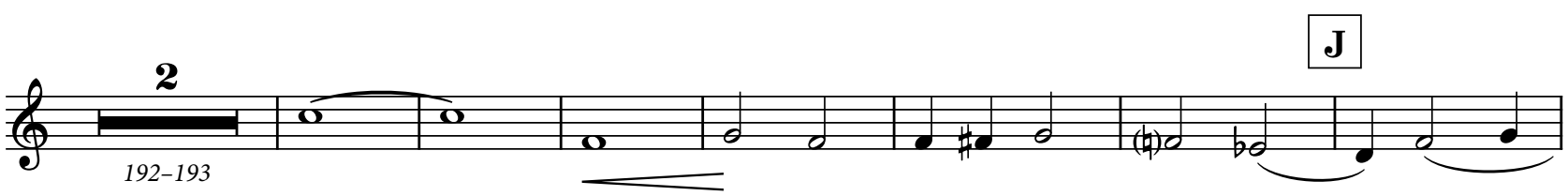

141
G
2
143–144
f
ff

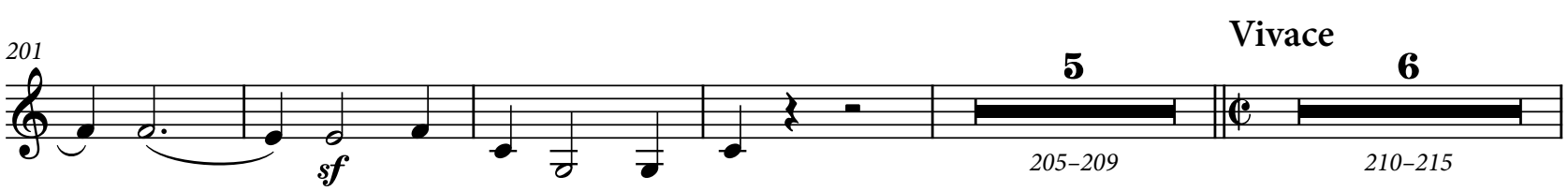

2
150–151
ff
p
f

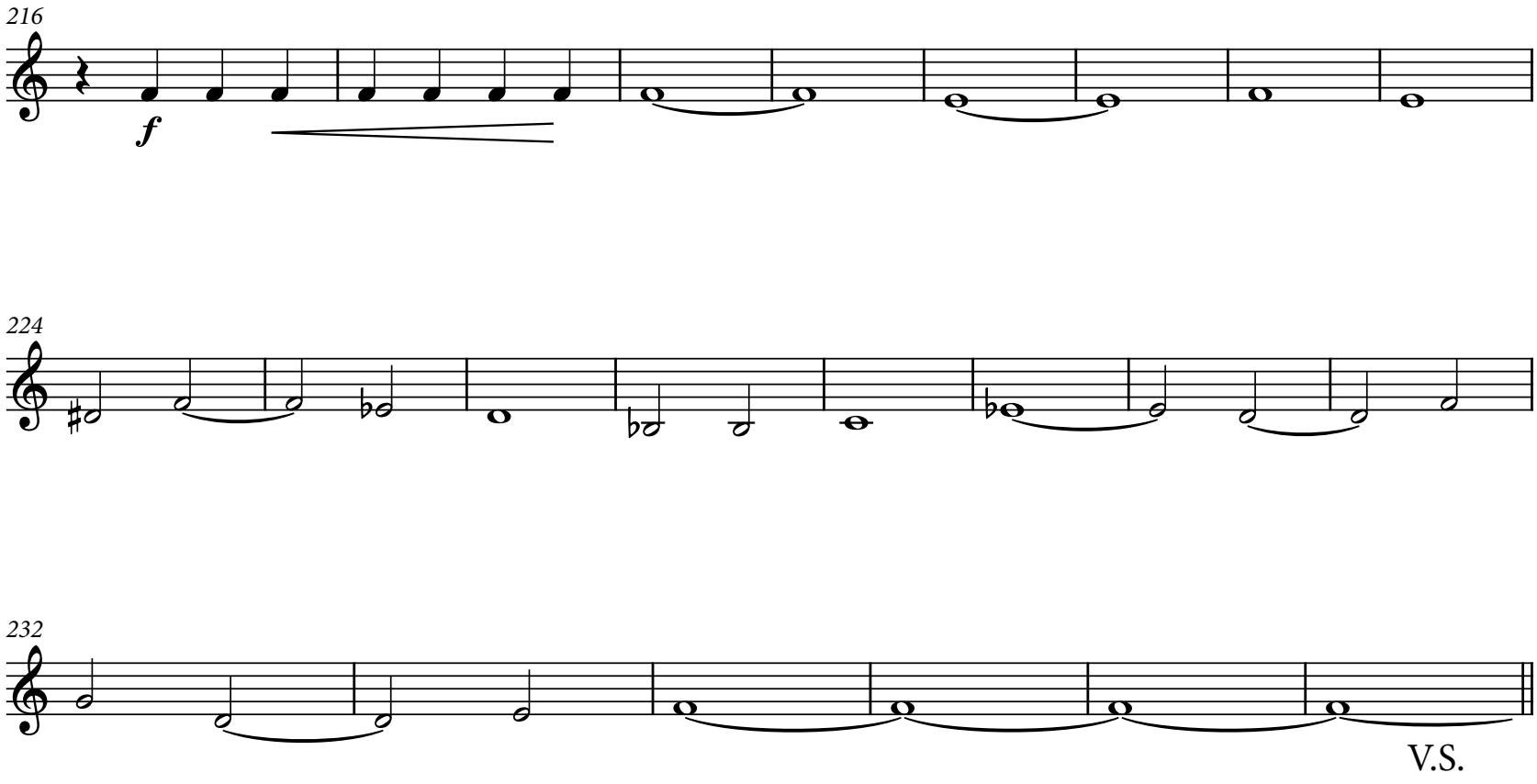

158
ff
3
160–162
ff
1


167
ff
1
ff
H
f

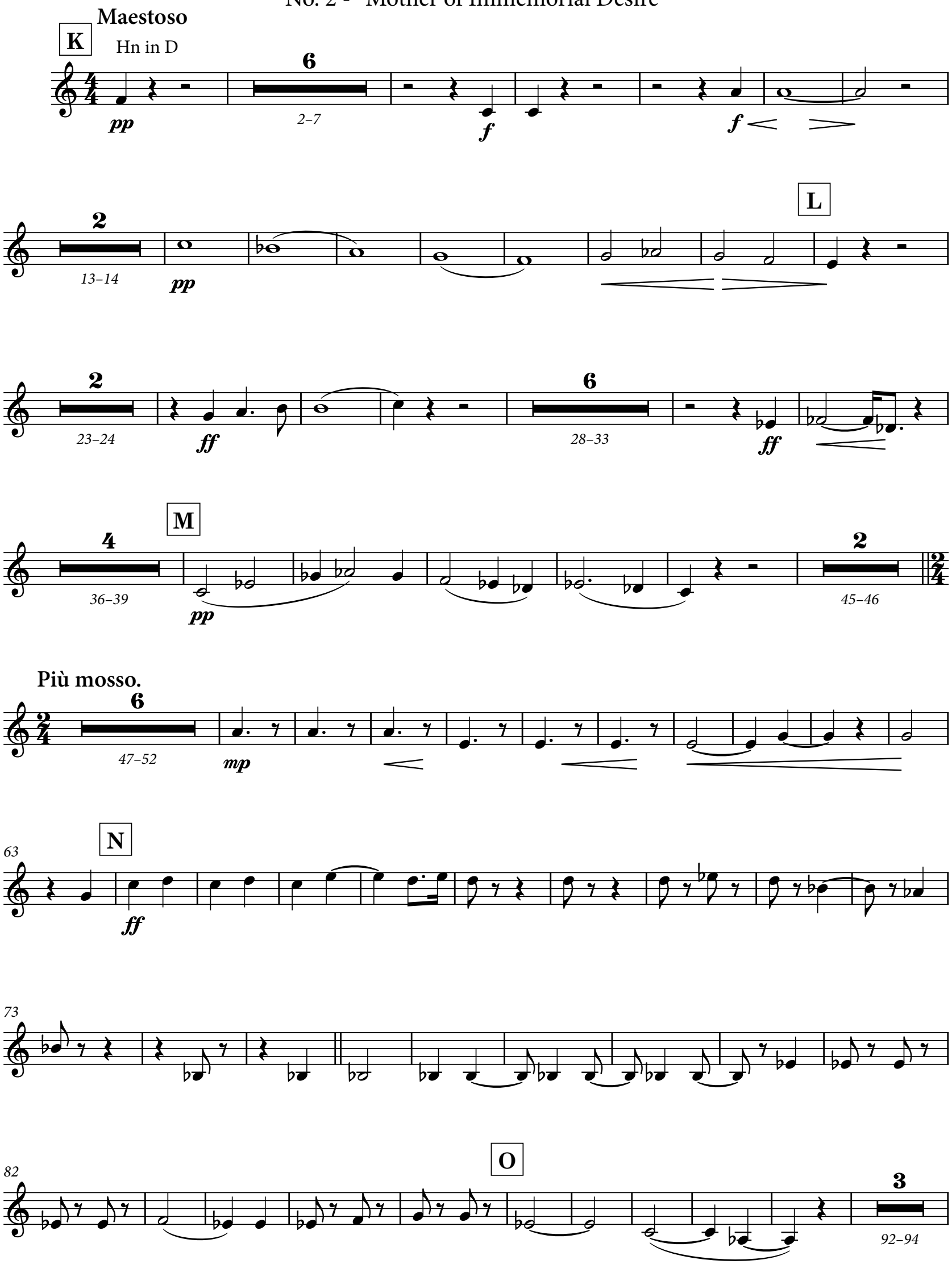

175
To Hn in D
11
176–186
Hn 1
Hn in D
mf

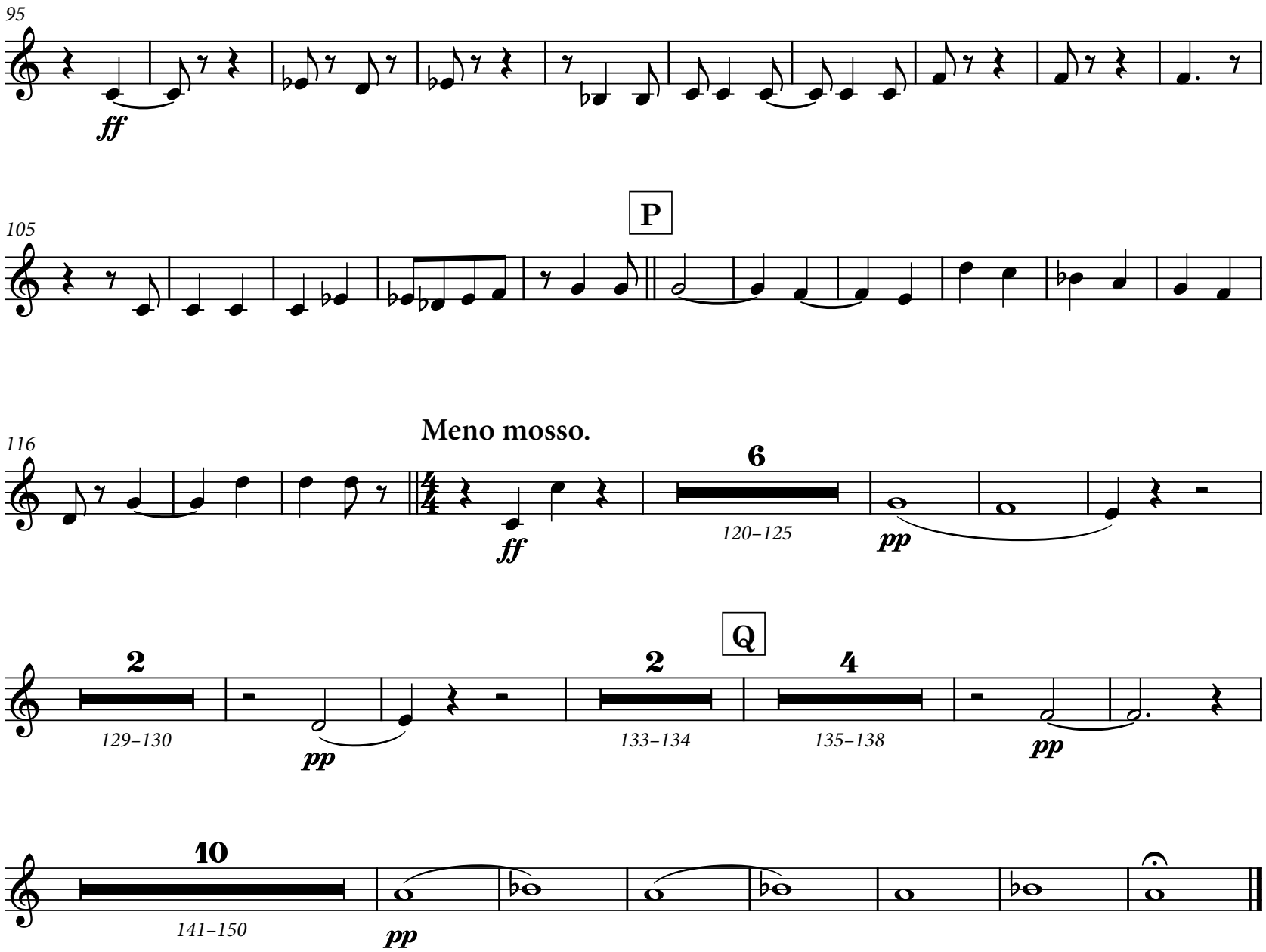

2
192–193
J


201
sf
5
205–209
Vivace
6
210–215

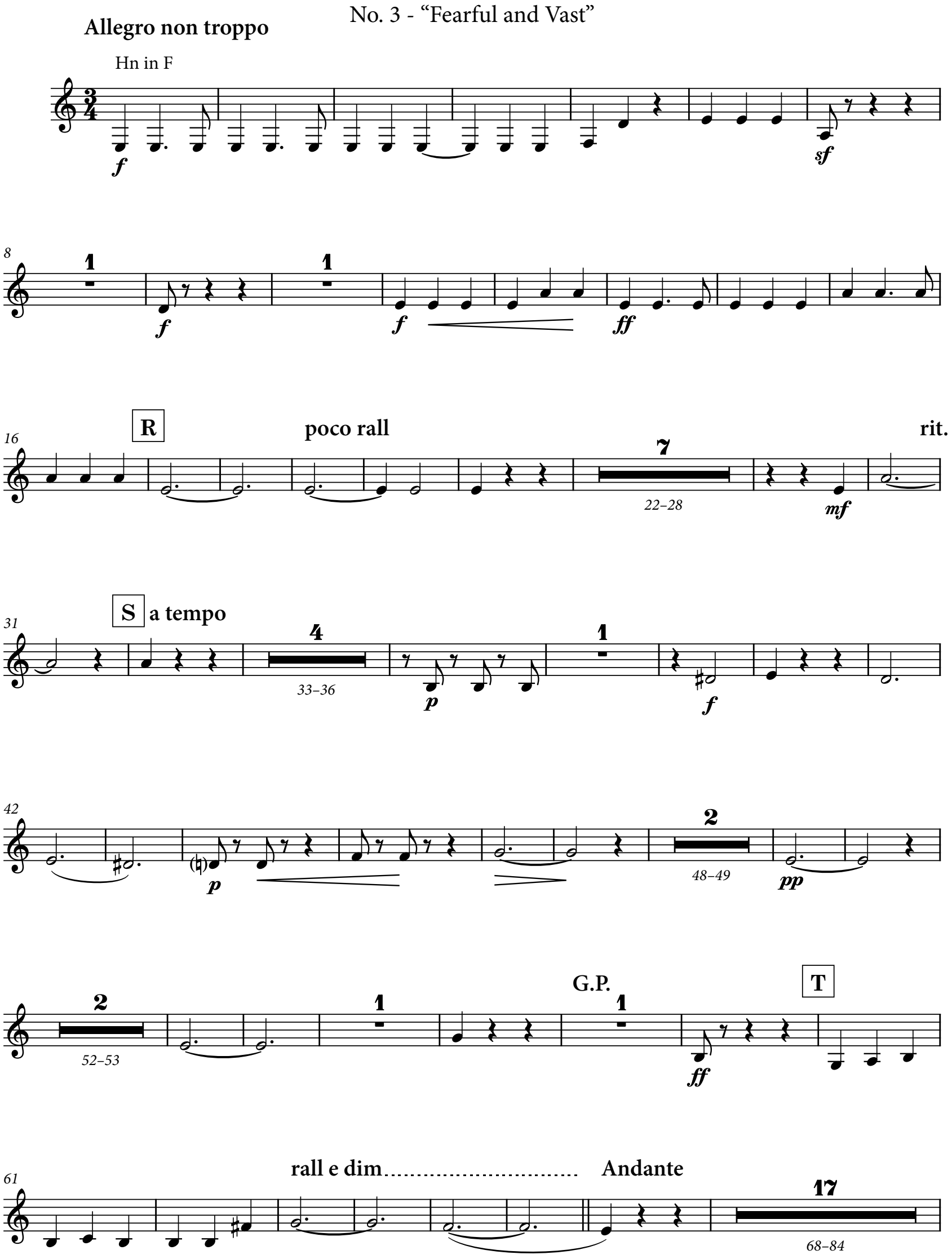

216
f
224
232
V.S.

No. 2 - "Mother of Immemorial Desire"




95
ff
105
P
116
Meno mosso.
6
ff
120–125
pp
Q
2
129–130
pp
2
133–134
4
135–138
pp
10
141–150
pp

No. 3 - "Fearful and Vast"



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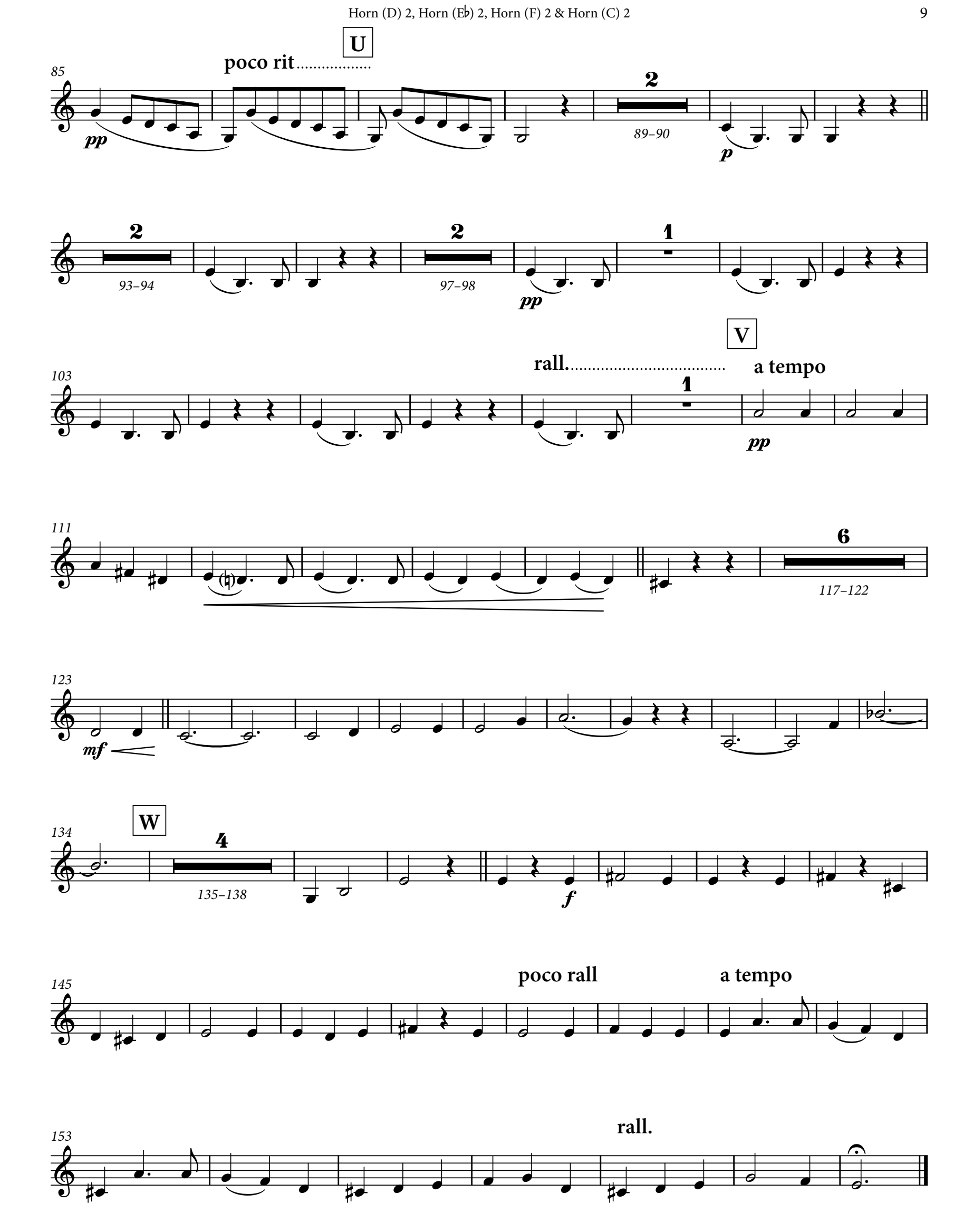
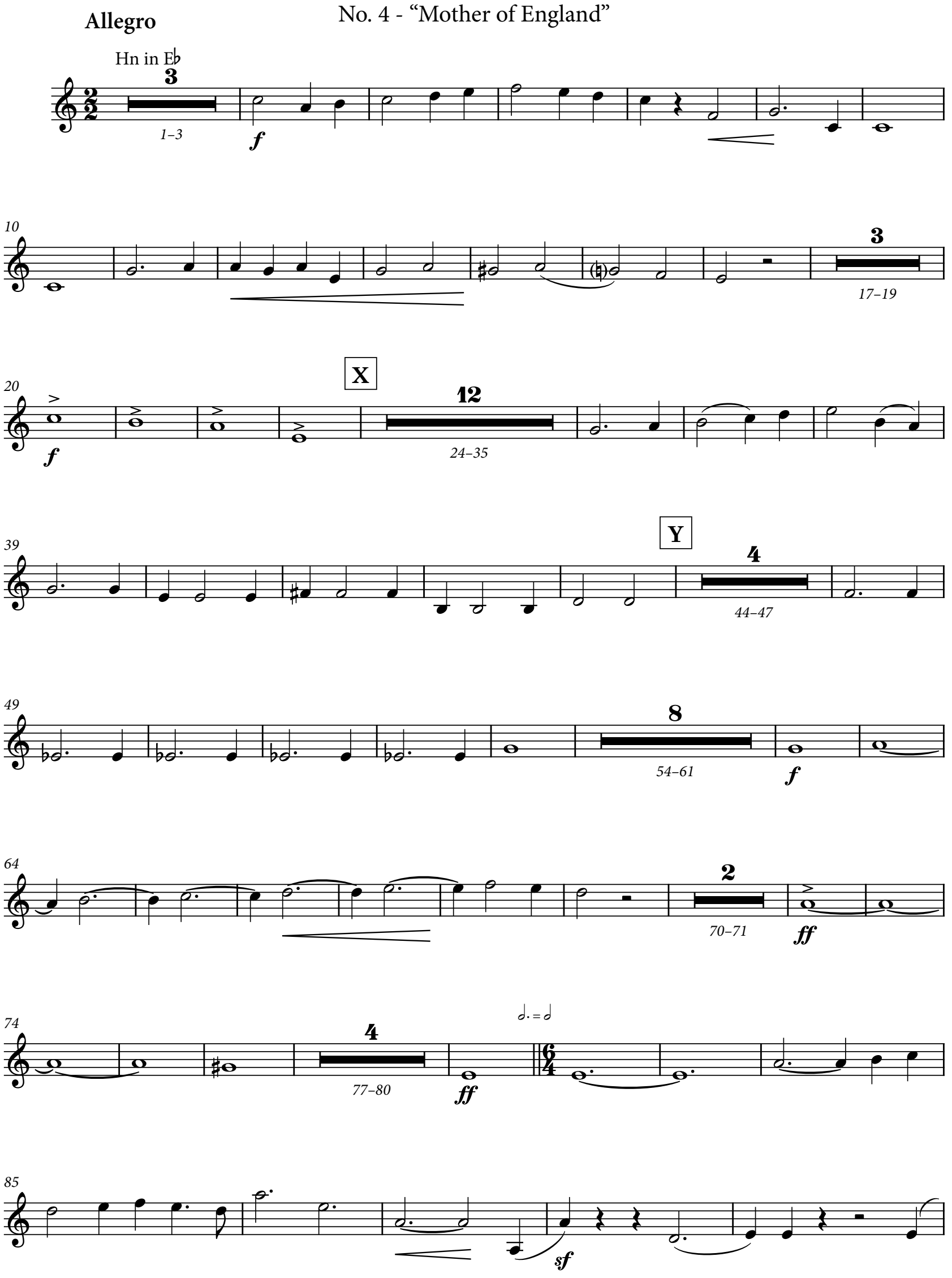
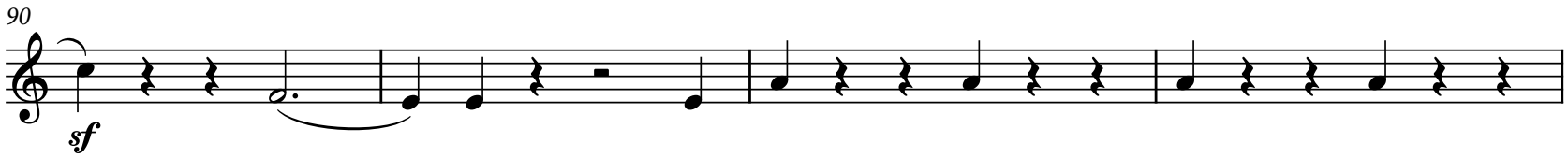
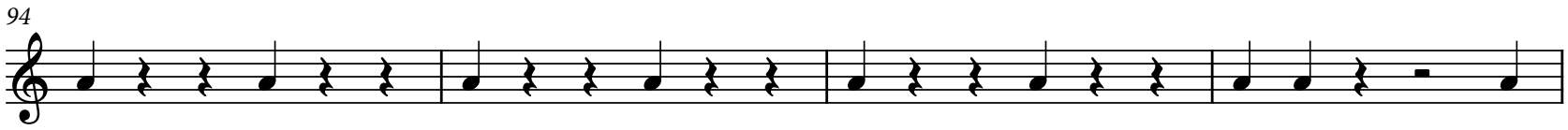
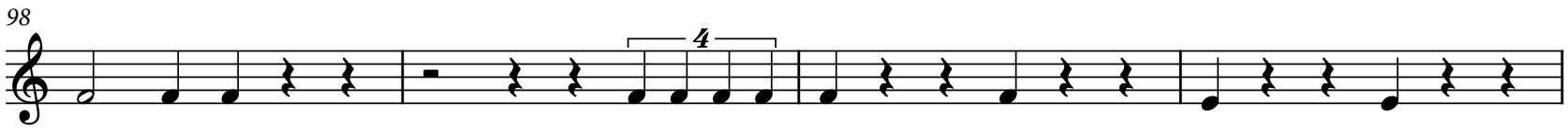

U
poco rit
pp
2
89–90
p
2
93–94
2
97–98
pp
1
V
rall.
a tempo
1
pp
6
117–122
mf
W
4
135–138
f
poco rall
a tempo
rall.

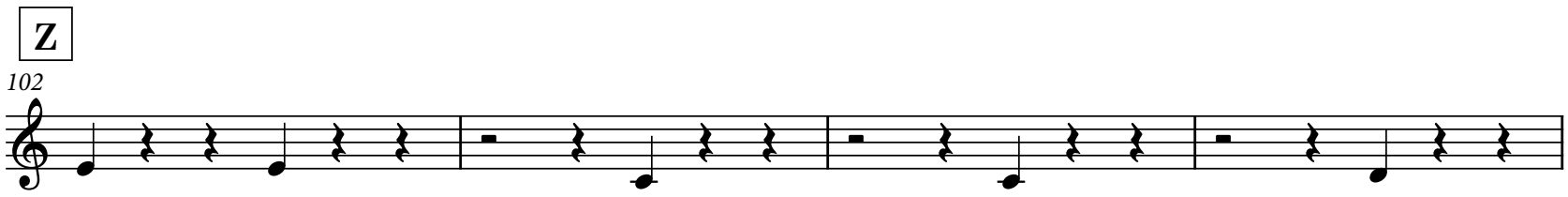
No. 4 - "Mother of England"

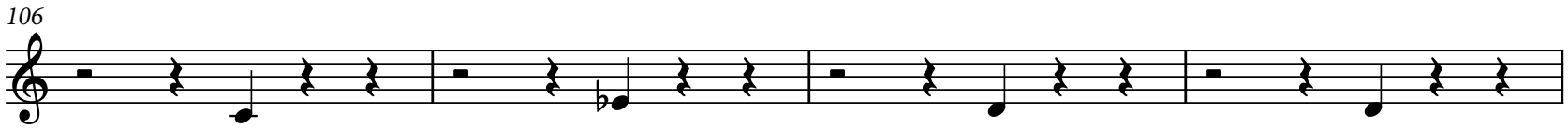


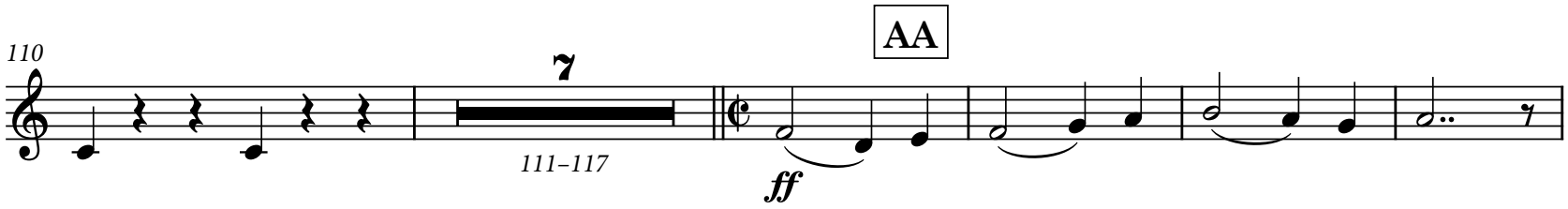

90
sf

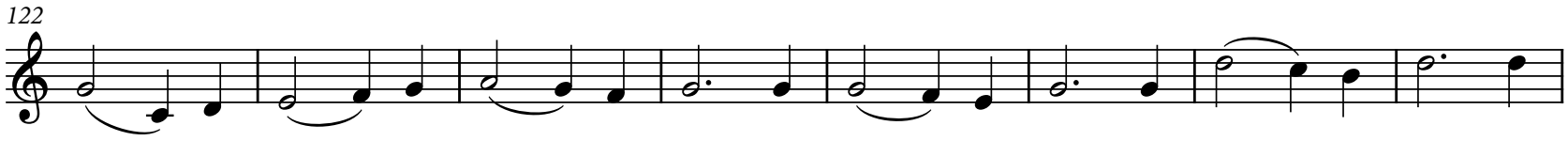

94


98
4


Z
102


106


110
7
111–117
AA
ff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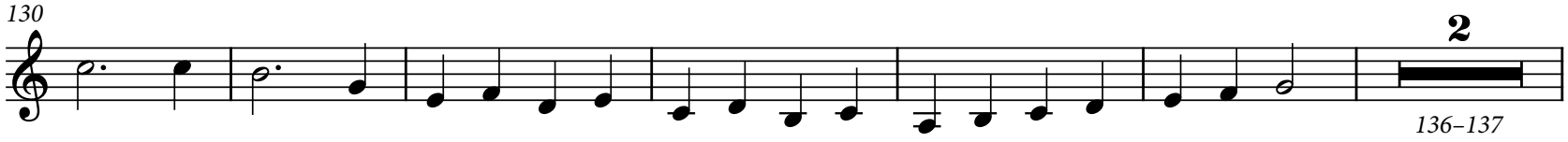
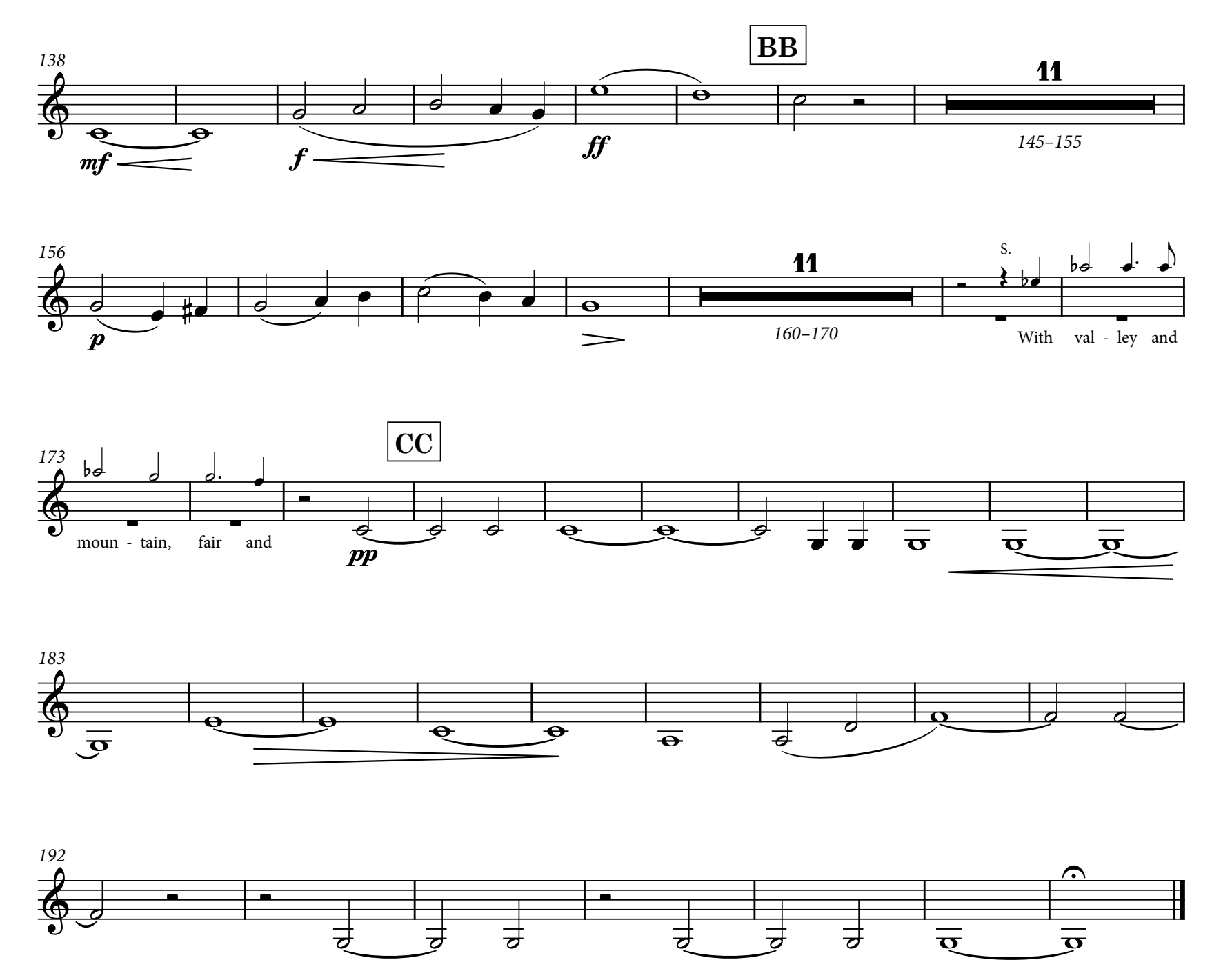

130
2
136–137


138
BB
11
145–155
mf
f
ff
156
11
160–170
S.
p
With val - ley and
173
CC
moun - tain, fair and
pp
183
192

No. 5 - "Out of the Armed Night"

Adagio non troppo.

Hn in E♭

7 — 1–7 — *pp* — *fpp* — *fpp* — *fpp* — 2 — 14–15

DD

4 — 16–19 — *f* — *p*

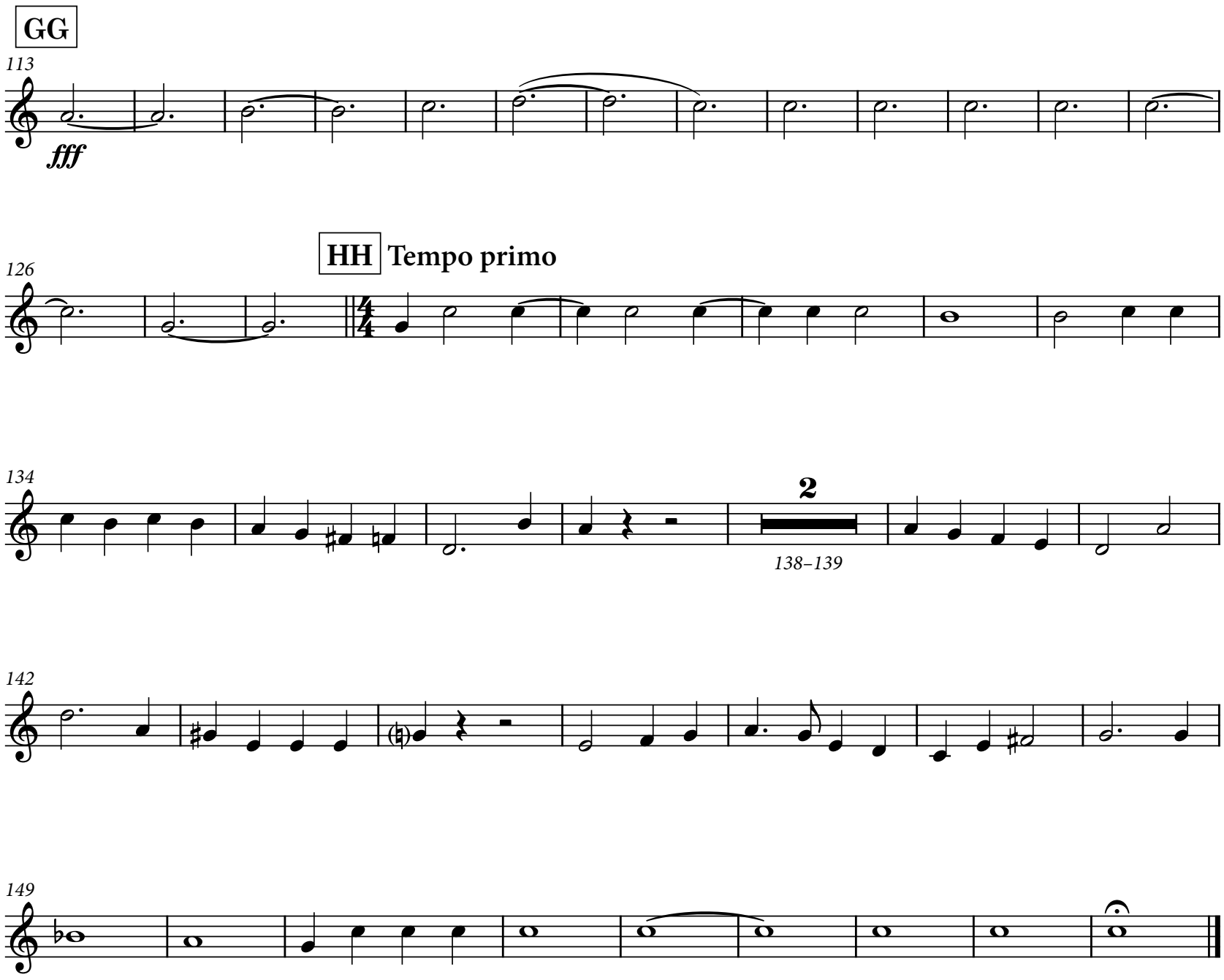
26 — 6 — 28–33 — *f* — *f*

38 — 4 — 40–43 — ♩. = ♩ **Allegro** — 3/4 — *pp*

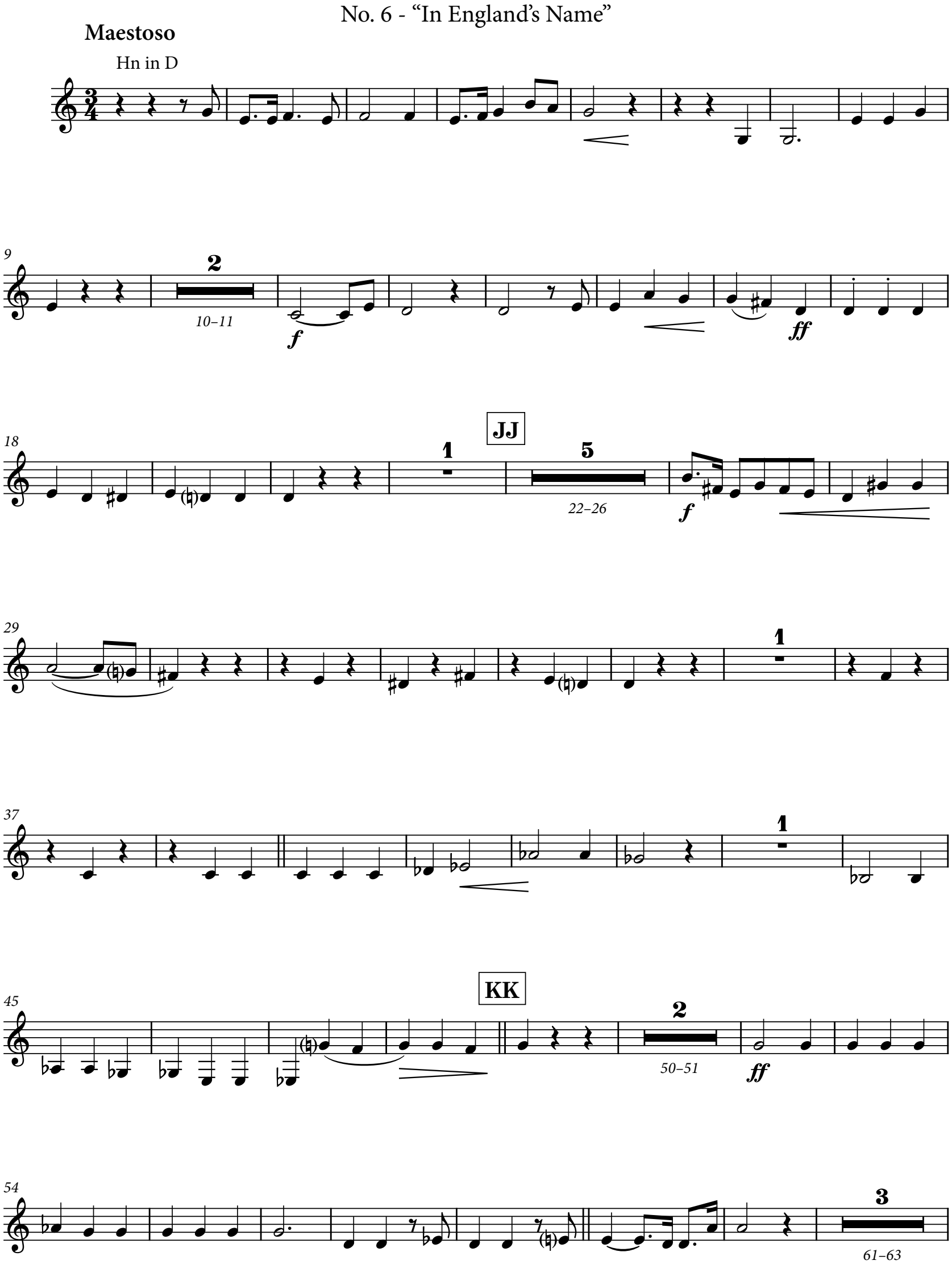
50 — 6 — 52–57 — *pp* — 3 — 60–62 — *mf*

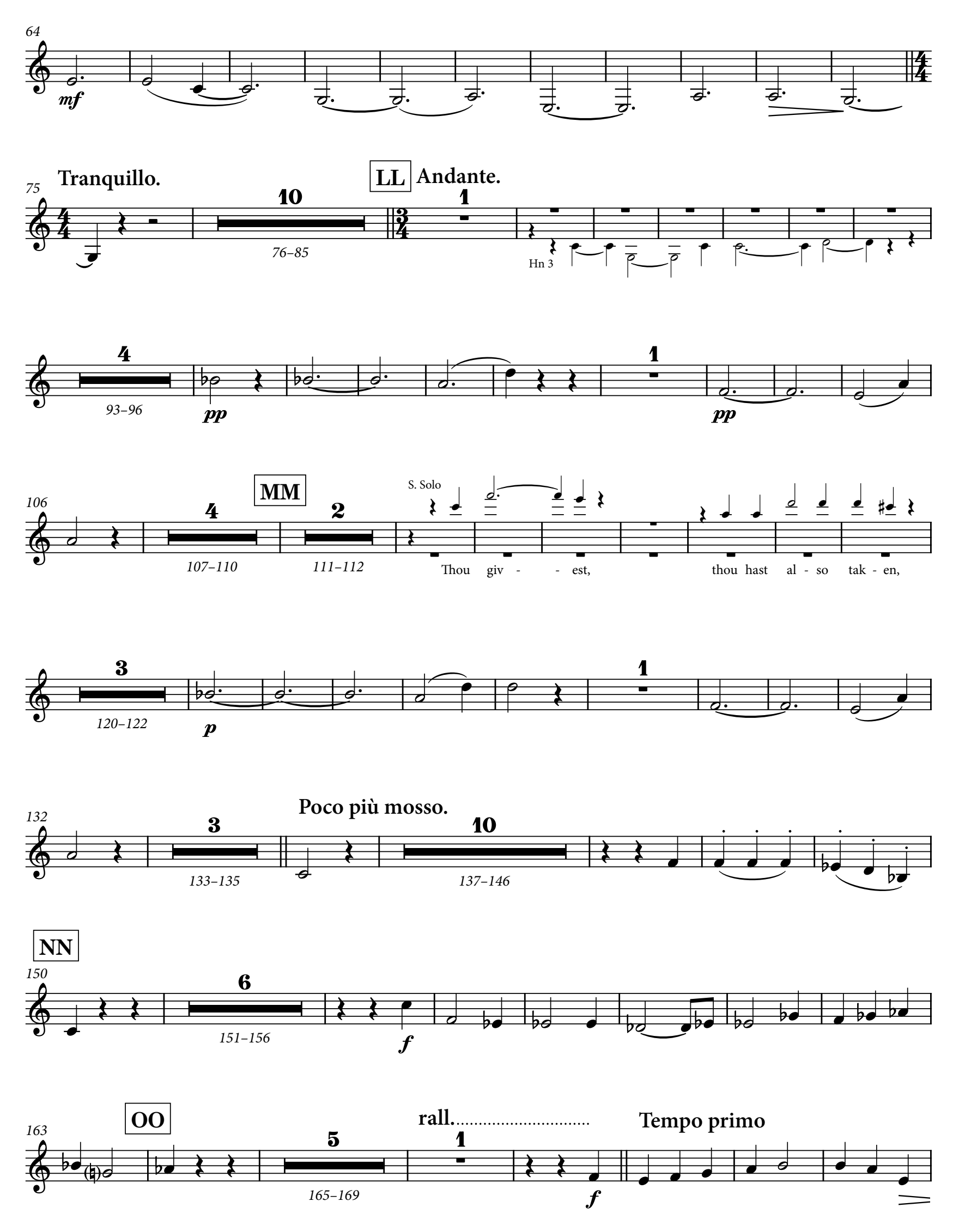
To Hn in C — EE — 6 — 65–70 — 14 — 71–84 — 5 — 85–89 — FF — 1 — Bsn 1 8va

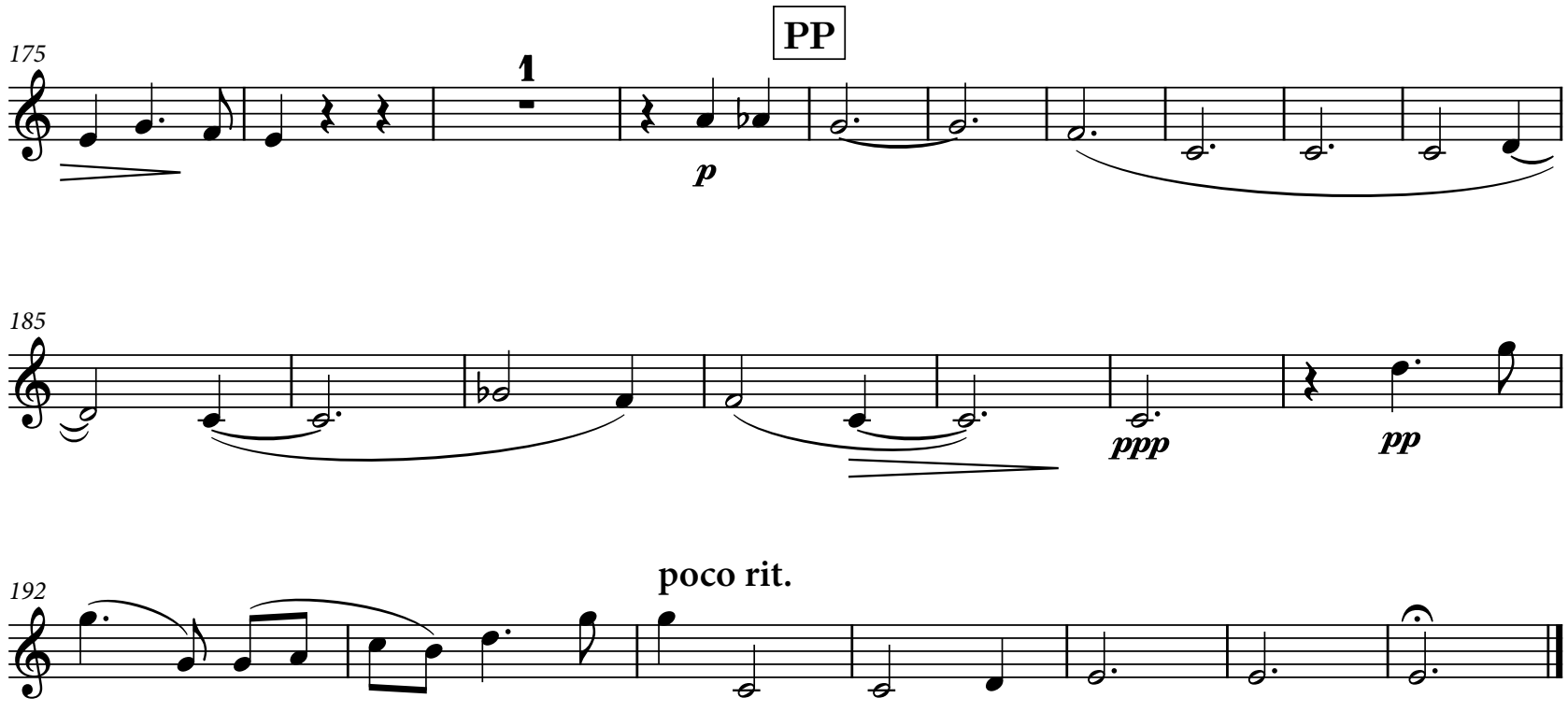
95 — Hn in C — *ff* — 8 — 105–112


GG
113
fff
126
HH
Tempo primo
134
2
138–139
142
149

No. 6 - "In England's Name"




64
mf
75
Tranquillo.
10
76–85
LL
Andante.
1
Hn 3
4
93–96
pp
1
pp
106
4
107–110
MM
2
111–112
S. Solo
Thou giv - - est, thou hast al - so tak - en,
3
120–122
p
1
132
3
133–135
Poco più mosso.
10
137–146
NN
150
6
151–156
f
163
OO
5
165–169
rall.
1
f
Tempo primo


175
PP
1
p
185
ppp
pp
192
poco rit.

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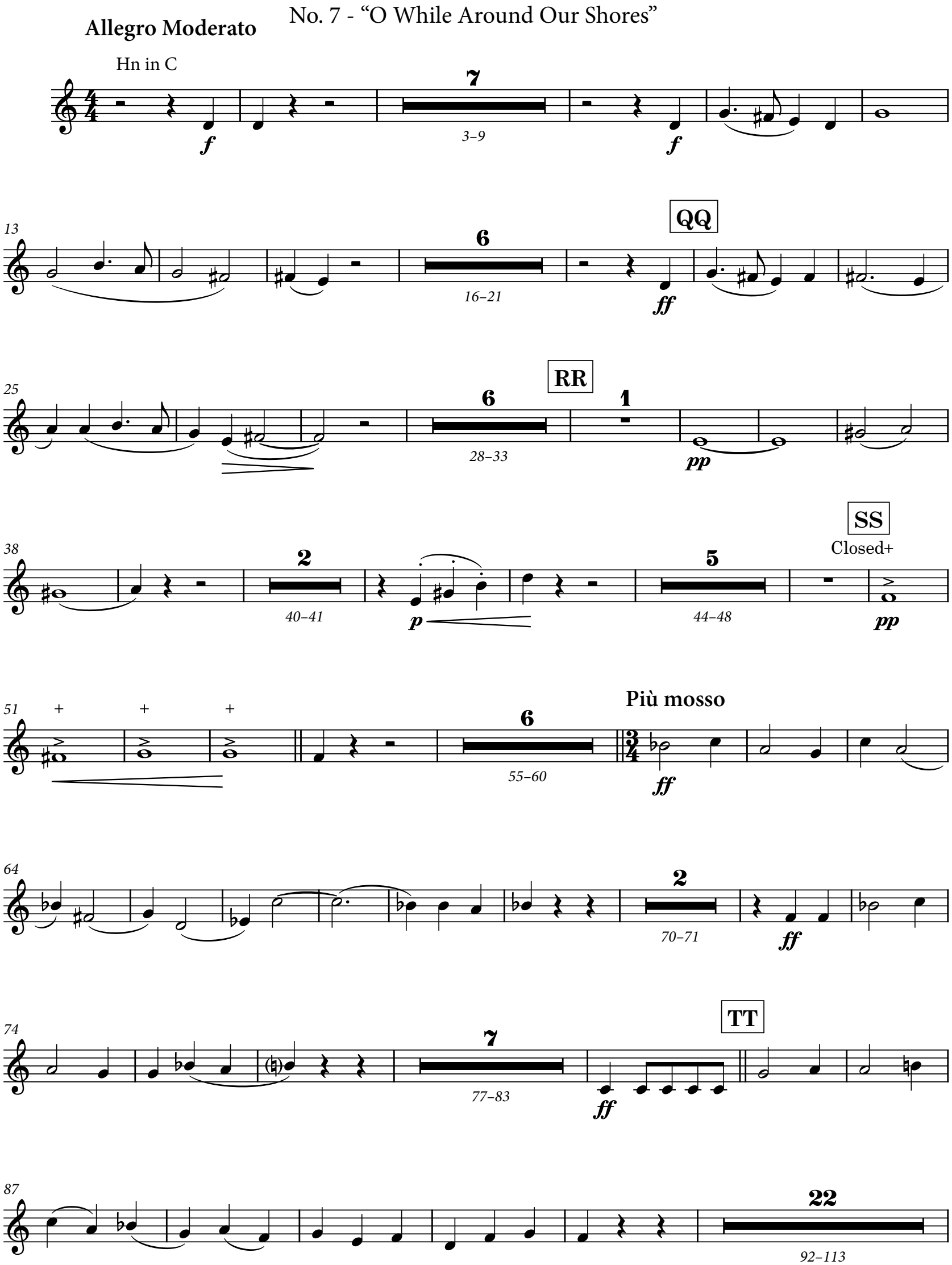
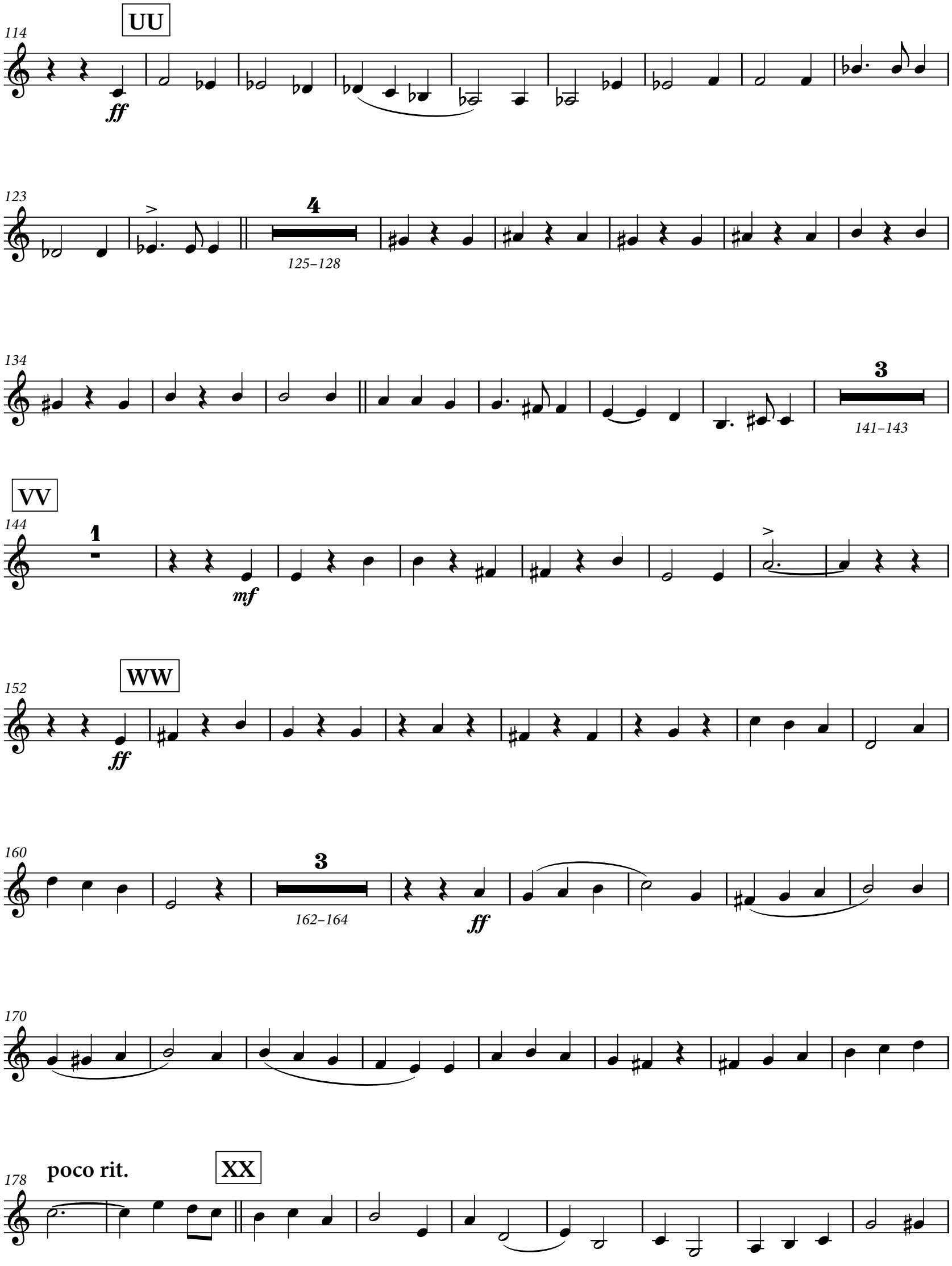
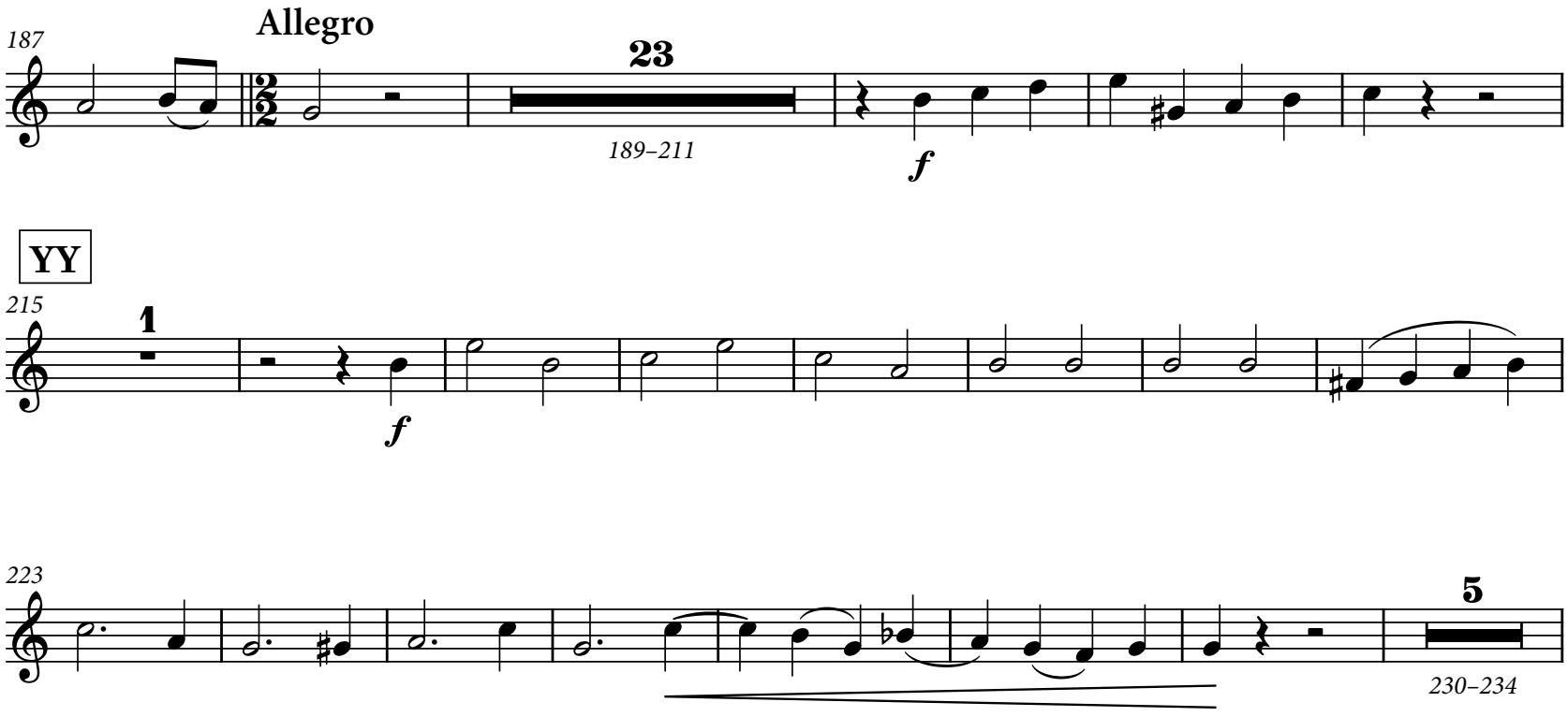
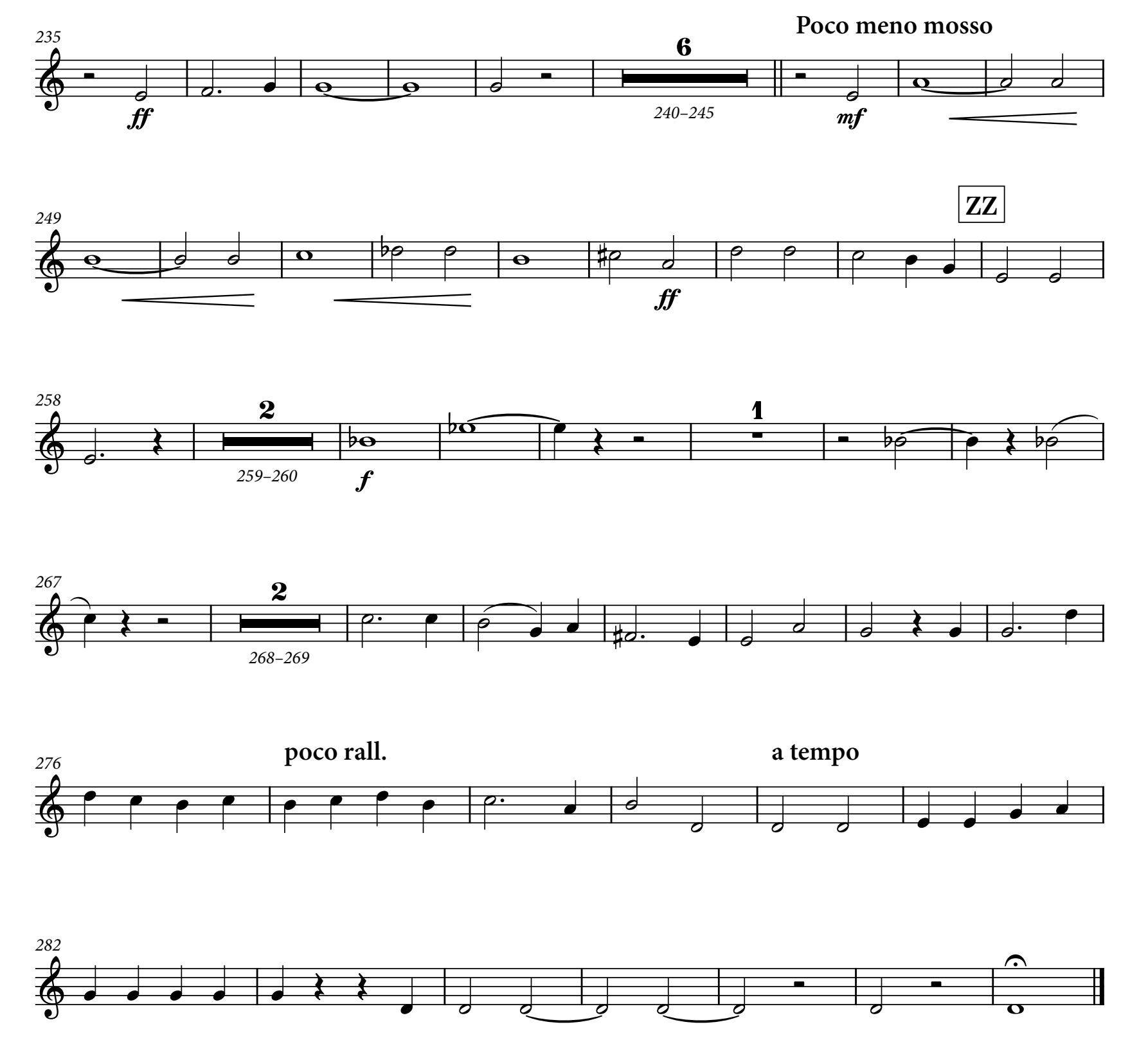
No. 7 - "O While Around Our Shores"




UU
114
ff
123
4
125–128
134
3
141–143
VV
144
1
mf
WW
152
ff
160
3
162–164
ff
170
178
poco rit.
XX


187
Allegro
23
189–211
f
YY
215
1
f
223
5
230–234


235
ff
6
240–245
Poco meno mosso
mf
249
ZZ
ff
258
2
259–260
f
1
267
2
268–269
276
poco rall.
a tempo
282

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