



ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

TIMPANI

COVER IMAGE

Britannia Rules the Waves

by

Nicholas Habbe

1876

Bendigo Art Gallery

Victoria, Australia



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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.

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Source Information

Full Score Manuscript
Published Vocal Score
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4898
Novello, Ewer and Company No. 8258 [1897]
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
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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Timpani

ODE TO THE SEA

Laurence Binyon

Arthur Somervell

Adagio

No. 1 - Overture

1(-7)
tr 2 3 4 5 6 7 **12**

ppp 9-20

A 8 1(-6) **Allegro** 2 3 4 5 6

21-28 *pp*

37

42 **B** 1 4 2 1 2

45-48 *f*

53 Muta A in F 11 1 2

54-64 *ff*

C 69 24 **D** 1

p *pp* 71-94 *pp*

99 **E** 1 2

pp *ff*

109

112-114

117-124

f

F

125-129

Vln I

pizz.

137

G

pp

145

150-155

156

160-167

170

H

J

B. Tbn.

174-199

203

1(-6)

I

2 3 4 5 6

Vivace

J

8

pp

210-217

218

Musical notation for measures 218-221. The notation is in bass clef and consists of a continuous eighth-note pattern. The first two measures (218-219) are marked with a forte dynamic *ff*. The pattern continues through measures 220 and 221.

222 1(-12)

Musical notation for measure 222. The notation is in bass clef and shows a single note with a wavy line underneath, indicating a roll. The roll is numbered 1 through 12. The dynamic marking *ff* is present at the beginning of the measure.

234 1(-4) 2 3 4

Musical notation for measures 234-237. The notation is in bass clef and consists of a continuous eighth-note pattern. The first measure (234) is marked with a forte dynamic *ff* and is numbered 1(-4). The pattern continues through measures 235, 236, and 237, which are numbered 2, 3, and 4 respectively.

Maestoso

No. 2 - "Mother of Immemorial Desire"

K 1(-6)
tr 2 3 4 5 6 **14**
pp *p* 8-21

L **18** **M** **7** **9** *s.*
 22-39 40-46 47-55
 When on the moun - tain the

58 **N** *tr* **10**
 young wind is born, And the sun steps in - to the ra - - - diant *ff* 66-75

O **11** **3** *s.*
 76-86 87-89
 And the bold ships _____ with ea - ger_ prows, Lean - ing

96 *b* *tr* **7**
 up - on their wings to_ race The rush - ing wind in_ joy_ ful *ff* 102-108

P *b* *tr* *b* *tr* **7** **Meno mosso.** **11**
 109 *ff* 112-118 *ff* 120-130

131 Q 1(-10)
tr 2 3 4 5 6 7 8

Tba 133-134 *pp*

143 *tr* 9 10 6 1(-6) 2

145-150 *pp*

153 3 4 5 6 *tr*

No. 3 - "Fearful and Vast"

Allegro non troppo

7-16

17

R

ff

poco rall

8

rit.

S a tempo

23

22-29

32-54

55

S. Solo

G.P.

T

2

rall e dim.....

ff

61-62

mf

The pale stars mock her, in their sta - - tion

65

U

Andante

poco rit.....

19

1

6

67-85

87-92

14

rall.....

V a tempo

S. Solo

1

93-106

At last the sun a - ris - es on the

112

pp

7

117-123

11

W

1

S. Solo

124-134

the wa - ters dance With songs of laugh - tere, and with

141

f

poco rall

1

150

f

a tempo

tr

154

rall....

No. 4 - "Mother of England"

Allegro

X

Y

23 20 13

1-23 24-43 44-56

With shouts as for

59

1(-8) 2 3 4 5 6 7

bat - tle they faced, _____

f

69

8 8

70-77

f

3

84-86

sf

91

95

5 8

Z

96-100 103-110

111

Tba

AA

118 1(-18) 2 3 4 5 6 7 8

126 9 10 11 12 13 14 15 16 17

135 18

BB **CC**

6 32 22

136-141 *ff* 144-175 176-197

No. 5 - "Out of the Armed Night"

Adagio non troppo.

5
4-8
fpp

11
DD
p

17
1 3 3 3 3 7
21-27

28
Hn 1
pp

34
1 3 3 1 3 3 1
p

39
1 3 2 3 3
pp

43
Allegro
18 8 11
EE
45-62 63-70 71-81

82
Bsn 1
1(-9)
tr
ff

92 *fr* 3 4 5 6 7 8 9 **14** **GG** **12**
99-112 113-124

125 *fr* **HH** Tempo primo **11** Hn 1 8ba
130-140

142 *ff* 3 1(-10) 3 3 2 3

147 3 3 3 4 3 5 3

150 6 3 7 3 8 3

153 9 3 10 *fr* *fr* *fr*

No. 6 - "In England's Name"

Maestoso

7-21 JJ 6
22-27

28 B. Tbn. *ff*

39 **9** **3** *f* *<*

KK

40-48 49-51

2 **2** *tr* **12** *tr* **10**

Tranquillo.

57-58 59-60 62-73 76-85

ppp

LL **MM** **NN**

Andante. Poco più mosso.

25 **25** **14** **14**

86-110 111-135 136-149 150-163

OO *rall.....* **Tempo primo**

164 S. Solo

They who no mor - tal_ foe_ could fear, To fate_ con - sent - ing proud, *p* *f*

6 **PP** **6**

173-178 179-184

Tba

190

1(-6) 2 3 4 5 6

ppp

poco rit.

tr *tr* *tr*

The musical notation is written on a single staff in bass clef. It consists of nine measures. The first six measures each contain three eighth notes, with the first measure marked '1(-6)' and the others '2', '3', '4', '5', and '6'. The first measure is marked with the dynamic *ppp*. The seventh, eighth, and ninth measures each contain a single half note, with the first two marked *tr* and the third marked with a fermata above the note. The instruction **poco rit.** is placed above the staff between measures 4 and 5. The piece ends with a double bar line.

Allegro Moderato No. 7 - "O While Around Our Shores"

in D, G

f *tr* **20** **11** **16**

3-22 23-33 34-49

QQ **RR**

SS **3** *s.*

50-52

Thou hear - est in the ship boy's_ song, By all thy coasts our Eng - lish

61 **Più mosso** *s.* in F, Bb *tr* **11**

tongue. 62-68 Moth - er re 74-84

TT **30** **UU** **9**

85-114 115-123

Tba *tr*

130 *tr* 1(-7) 2 3 4

141 *tr* 5 6 7 **VV** **9** **WW** **12** Hn 1 8ba

144-152 153-164

168 *poco rit.*

179 **XX** **5** **Allegro** **22**

ff 181-185 *ff* 189-210

211 **YY** 1(-11) 2 3 4 5 6 7

f

222 8 9 10 11 9 8

ff 226-234 238-245

Poco meno mosso **ZZ** **11** **19** **poco rall.**

246-256 257-275

279 **a tempo** 3 1(-4) 2 3 4

f *ff* 281-283



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