



ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

TROMBONE 2

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]

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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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ODE TO THE SEA

Laurence Binyon

Arthur Somervell

No. 1 - Overture

Adagio

10
1-10
Vln I
pp

16
A
7
22-28

29
Allegro
pp

36
f
3
42-44

45
B
2
49-50
sf
f

53
6
59-64
ff

66
C
1
19
69-87
Vln I

91
D
7
98-104
sf

105 **E**

pp *sf* *f*

110-111

113 **F**

ff

114-120

G

pp

126-137

143

f *ff*

147-149

152

f *ff*

154-155

160

ff

166-169

170 **H**

ff *ff*

174-195

Hn 3

198 **J**

sf *sf* *ff*

203-209 210-217

Vivace

218

ff

Musical staff for measures 218-224. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a series of half notes, mostly beamed in pairs. Measures 218 and 219 feature a slur over the first two notes. Measures 220 and 221 feature a slur over the last two notes. Measures 222 and 223 feature a slur over the first two notes. Measure 224 features a slur over the last two notes. The dynamic marking *ff* is placed below the first measure.

225

Musical staff for measures 225-230. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a series of half notes. Measures 225 and 226 feature a slur over the first two notes. Measures 227 and 228 feature a slur over the last two notes. Measures 229 and 230 feature a slur over the last two notes.

231

Musical staff for measures 231-236. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a series of half notes, mostly beamed in pairs. Measures 231 and 232 feature a slur over the first two notes. Measures 233 and 234 feature a slur over the last two notes. Measures 235 and 236 feature a slur over the last two notes.

V.S.

No. 2 - "Mother of Immemorial Desire"

K **Maestoso**

13
2-14
pp
Hn 1

21
L
23-24
ff
28-29

30
f
ff
36-39

M 7 **Più mosso.** 13 **N**
40-46 47-59
Tpt 1
ff

66
3 2 4
69-71 74-75 76-79

80
f
O
11
88-98

99

ff **1** **2**
104-105 *ff*

109

P **5** *f* *ff* **Meno mosso.**
111-115

11 **2** **Q** **16**
120-130 *pp* 133-134 135-150

151

pp *Timp.*

No. 3 - "Fearful and Vast"

Allegro non troppo

6
1-6 *f*

13 **R** poco rall

8 rit. **S** a tempo 12 S. Solo
22-29 32-43 Cold with the spray and wet, —

47 Is blown her float - - - ing *pp*

54 G.P. **T**
f *ff*

62 rall e dim..... Andante poco rit..... **U**
3 19 1 6
64-66 67-85 87-92

11 S. Solo rall..... **V** a tempo
93-103 sleep, her trem - u - lous hope con - fides. At last the sun a -

111 - ris - es on the *pp* 7 117-123

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6
124-129

S. Solo

W

to see the won - d'ring fish - er - man With gen - tle eyes be - hold - ing her; *f*

136

4 8 2

137-140 141-148 149-150

poco rall a tempo

ff

153

rall.

No. 4 - "Mother of England"

Allegro

13 7 X 15

1-13 *f* 17-23 24-38

39 Y

Hn 1 *ff*

48

55 1 2 5

58-59 63-67

68 7 1 $d. = d$

f 70-76 *f*

82 1

ff

88

93

97

f 4

101 Z

8
103-110 *ff*

113 AA

12
119-130

131

Hn 1 *p* *mf* *f*

141 BB CC

31 13
145-175 176-188
Hn 1

190

Hn 1 *pp*

No. 5 - "Out of the Armed Night"

Adagio non troppo.

DD

10
1-10
Hn 2
14-15
pp

17

23
mf
24-31
pp
f
f

37
pp
40-43
Allegro
45-51
pp

53

EE

64
p

75
76-77
p
83-84
85-89

FF

90

ff

Musical staff for measures 90-100. The staff is in bass clef with a key signature of two flats. It contains a series of half notes, some beamed together, and some with slurs. The dynamic marking *ff* is placed below the staff.

101

Musical staff for measures 101-111. The staff is in bass clef with a key signature of two flats. It contains a series of half notes, some beamed together, and some with slurs.

GG

112

Musical staff for measures 112-124. The staff is in bass clef with a key signature of two flats. It contains a series of half notes, some beamed together, and some with slurs. The dynamic marking *ff* is implied from the previous section.

HH Tempo primo

125

11

Hn 1 8ba

130-140

Musical staff for measures 125-143. The staff is in bass clef with a key signature of two flats. It contains a series of half notes, some beamed together, and some with slurs. The dynamic marking *ff* is implied. A section of the staff is marked with a thick black bar and the number 11, indicating a first ending. The tempo marking **Tempo primo** is placed above the staff. The instrument marking **Hn 1 8ba** is placed above the staff. The measure numbers 130-140 are placed below the staff.

144

ff

Musical staff for measures 144-150. The staff is in bass clef with a key signature of two flats. It contains a series of half notes, some beamed together, and some with slurs. The dynamic marking *ff* is placed below the staff.

151

Musical staff for measures 151-158. The staff is in bass clef with a key signature of two flats. It contains a series of half notes, some beamed together, and some with slurs.

No. 6 - "In England's Name"

Maestoso

11
1-11
Hn 1
ff

18
JJ
1 6
22-27
ff

30
1

38
2
40-41
ff

46
KK
1 3
49-51
ff

55

62
4
65-68
ppp

74
Tranquillo.
pp
10 LL Andante. 25 MM 25
76-85 86-110 111-135

Poco più mosso. NN

136-149 150-156 Hn 1 *f*

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

165-169 *p* *f*

173 PP

175-178 179-186 *pp*

189 **poco rit.**

191-193 *ppp* *pp*

No. 7 - "O While Around Our Shores"

Allegro Moderato

20 QQ 11 RR 16

3-22 23-33 34-49

Più mosso

Hn 1 8ba

SS 4 7

50-53 54-60

68 2

70-71 *ff*

TT UU Hn 1 8ba

7 29 6

77-83 *ff* 86-114 115-120

122 *ff*

129

136

VV WW

5

144-148 *f* *ff*

155 **poco rit.** **XX**
20 1
158-177 *ff*

181 **Allegro**

222 **YY**
189-210 Tpt 1 *mf*

8 5
218-225 *ff* 230-234

235 **Poco meno mosso**
6 10
ff 240-245 246-255

256 **ZZ**
ff *pp* *ff* 1

264 1 8
268-275

277 **poco rall.** **a tempo**

283



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