



ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

TUBA

COVER IMAGE

Britannia Rules the Waves

by

Nicholas Habbe

1876

Bendigo Art Gallery

Victoria, Australia



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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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Tuba

ODE TO THE SEA

Laurence Binyon

Arthur Somervell

No. 1 - Overture

Adagio

12

Musical notation for measures 1-12. The staff is in bass clef with a key signature of one sharp (F#). A thick black bar covers measures 1-12. Below the staff, the text "1-12" and "B. Tbn." are present. The notation continues with notes in measures 13-15, including a *pp* dynamic marking.

20

A

7

Allegro

Musical notation for measures 20-28. The staff is in bass clef with a key signature of one sharp. A thick black bar covers measures 22-28. Below the staff, the text "22-28" and "*pp*" are present. The notation continues with notes in measures 29-31.

34

Musical notation for measures 34-41. The staff is in bass clef with a key signature of one sharp. The notation includes notes in measures 34-36 and 37-41, with a *f* dynamic marking in measure 37.

Musical notation for measures 42-44. The staff is in bass clef with a key signature of one flat. A thick black bar covers measures 42-44. Below the staff, the text "42-44" and "*ff*" are present.

B

Musical notation for measures 49-50. The staff is in bass clef with a key signature of one flat. A thick black bar covers measures 49-50. Below the staff, the text "49-50" is present.

51

Musical notation for measures 51-64. The staff is in bass clef with a key signature of one flat. The notation includes notes in measures 51-64, with a *f* dynamic marking in measure 51.

Musical notation for measures 59-64. The staff is in bass clef with a key signature of one flat. A thick black bar covers measures 59-64. Below the staff, the text "59-64" and "*ff*" are present.

C

1

19

Musical notation for measures 69-87. The staff is in bass clef with a key signature of one flat. A thick black bar covers measures 69-87. Below the staff, the text "69-87" is present.

88

Vln I

Musical notation for measures 88-95. The staff is in bass clef with a key signature of one flat. The notation includes notes in measures 88-95, with a *f* dynamic marking in measure 88.

D

95 **E**

98-104 *sf* *pp*

108

110-114 *f*

121 **F**

126-137 *ff*

138 **G**

pp *f*

146

147-149 *ff*

154-155 **H**

154-155 *f* *ff*

162 **4**

166-169

170 **1** **22**

ff *ff* 174-195

196 J 7

Hn 3 *sf sf* 203-209

210 **Vivace**

cresc. poco a poco

218

ff

228

8ba loco V.S.

No. 2 - "Mother of Immemorial Desire"

K Maestoso

13

2-14

Hn 1

pp

21

L

2

23-24

ff

28-29

f

31

M

4

7

36-39

40-46

ff

Più mosso.

N

Tbn. 1

13

47-59

ff

68

3

2

4

69-71

74-75

76-79

f

82

O

11

88-98

99

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

109

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

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

151

pp Timp. **2** *pp*

No. 3 - "Fearful and Vast"

Tacet

No. 4 - "Mother of England"

Allegro

13

7

X

15

Musical staff for measures 1-13, 17-23, and 24-38. The staff is in bass clef with a key signature of two flats and a 2/2 time signature. Measures 1-13 are indicated by a thick black bar. Measures 17-23 are also indicated by a thick black bar. Measures 24-38 are indicated by a thick black bar. A dynamic marking of *f* is present with a wedge-shaped hairpin.

39

Y

Musical staff for measures 39-46. The staff is in bass clef with a key signature of two flats. Measure 39 is marked with *Hn 1*. The staff contains a series of eighth notes. A dynamic marking of *ff* is present.

47

Musical staff for measures 47-52. The staff is in bass clef with a key signature of two flats. It contains a series of eighth notes with rests.

53

7

Musical staff for measures 53-61. The staff is in bass clef with a key signature of two flats. Measures 55-61 are indicated by a thick black bar. A dynamic marking of *f* is present. A series of notes with a slur is shown below the staff.

68

6

Musical staff for measures 68-76. The staff is in bass clef with a key signature of two flats. Measures 71-76 are indicated by a thick black bar. A dynamic marking of *f* is present. A series of notes with a slur is shown below the staff.

81

d.=d

1

1

Musical staff for measures 81-87. The staff is in bass clef with a key signature of two flats. Measure 81 is marked with *d.=d*. Measures 81-82 are marked with *1*. A time signature change to 6/4 occurs at measure 82. A dynamic marking of *ff* is present. A series of notes with a slur is shown below the staff.

88

Musical staff for measures 88-94. The staff is in bass clef with a key signature of two flats. It contains a series of notes with rests.

93

Musical staff for measures 93-96. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of eighth and quarter notes with stems pointing up.

97

Musical staff for measures 97-101. The staff is in bass clef with a key signature of three flats. It features a mix of eighth and quarter notes, with a long note in measure 100.

Z

102

Musical staff for measures 102-110. Measure 102 starts with a bass clef and three flats. Measures 103-110 are indicated by a thick black bar with the number '8' above it. The staff continues with notes in bass clef, including a *ff* dynamic marking.

AA

116

Musical staff for measures 116-130. Measures 116-118 are in bass clef with three flats. Measures 119-130 are indicated by a thick black bar with the number '12' above it. The staff then continues in treble clef with notes and a *Hn 1* marking.

134

Musical staff for measures 134-143. The staff is in bass clef with three flats. It features a series of notes with dynamic markings: *p*, *mf*, *f*, and *ff*.

BB

CC

144

Musical staff for measures 144-188. Measure 144 is in bass clef with three flats. Measures 145-175 are indicated by a thick black bar with the number '31' above it. Measures 176-188 are indicated by another thick black bar with the number '13' above it. The staff continues in treble clef with notes and a *Hn 1* marking.

192

Musical staff for measures 192-195. The staff is in bass clef with three flats. It features notes with a *pp* dynamic marking and a final note with a fermata.

No. 5 - "Out of the Armed Night"

Adagio non troppo.

3 7 **DD** 4

1-3 *pp* 9-15 16-19

20 B. Tbn.

Tbn. 1 *mf* 24-34 *pp* Timp. 37-43

37 Allegro

pp 40-43 45-58

59 B. Tbn.

B. Tbn. *p*

70 **EE**

EE 76-77 *p* 81-84

81 **FF**

83-84 85-89 **FF** *ff*

92

100

106

GG

119

HH Tempo primo

11

Hn 1 8ba

130-140

ff

148

No. 6 - "In England's Name"

Maestoso

11
1-11
Hn 1
ff

18
1 JJ 6
22-27
ff

30
1

38
2
40-41
ff

46
KK 2
50-51
ff

55

62
4
65-68
ppp

74 **Tranquillo.** **10** **LL** **Andante.** **25** **MM** **25**

76-85 86-110 111-135

Poco più mosso. **14** **NN** **7**

136-149 150-156

Hn I *f*

163 **OO** **5** **1** **rall.....** **Tempo primo**

165-169 *p* *f*

174 **4** **PP** **6**

175-178 179-184 *pp*

189 **poco rit.**

8va *ppp*

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

7 29 6

77-83 86-114 115-120

ff

Hn 1 8ba

122

ff

129

136 VV 5

144-148

149 WW

f *ff*

156 XX

20 1 1

poco rit. *ff*

158-177

182 Allegro 22

ff

189-210

211 YY

Tpt 1

f

221

229 5 6

ff

230-234 240-245

Poco meno mosso

10 ZZ 3

ff

246-255 259-261

262

ff

1

8

268-275

276

poco rall.

a tempo

282



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Catalog Number

22.5/03