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

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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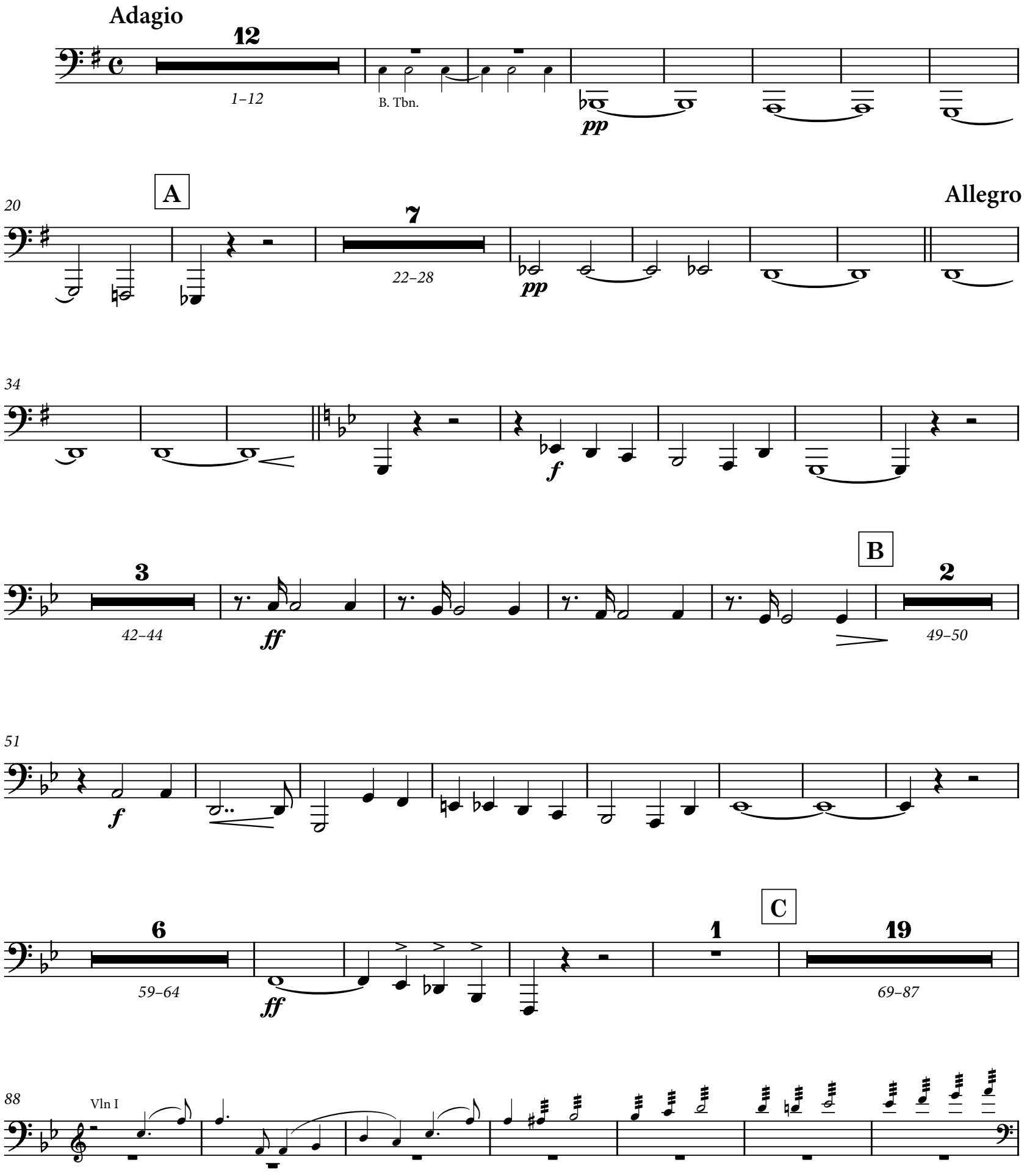
Tuba

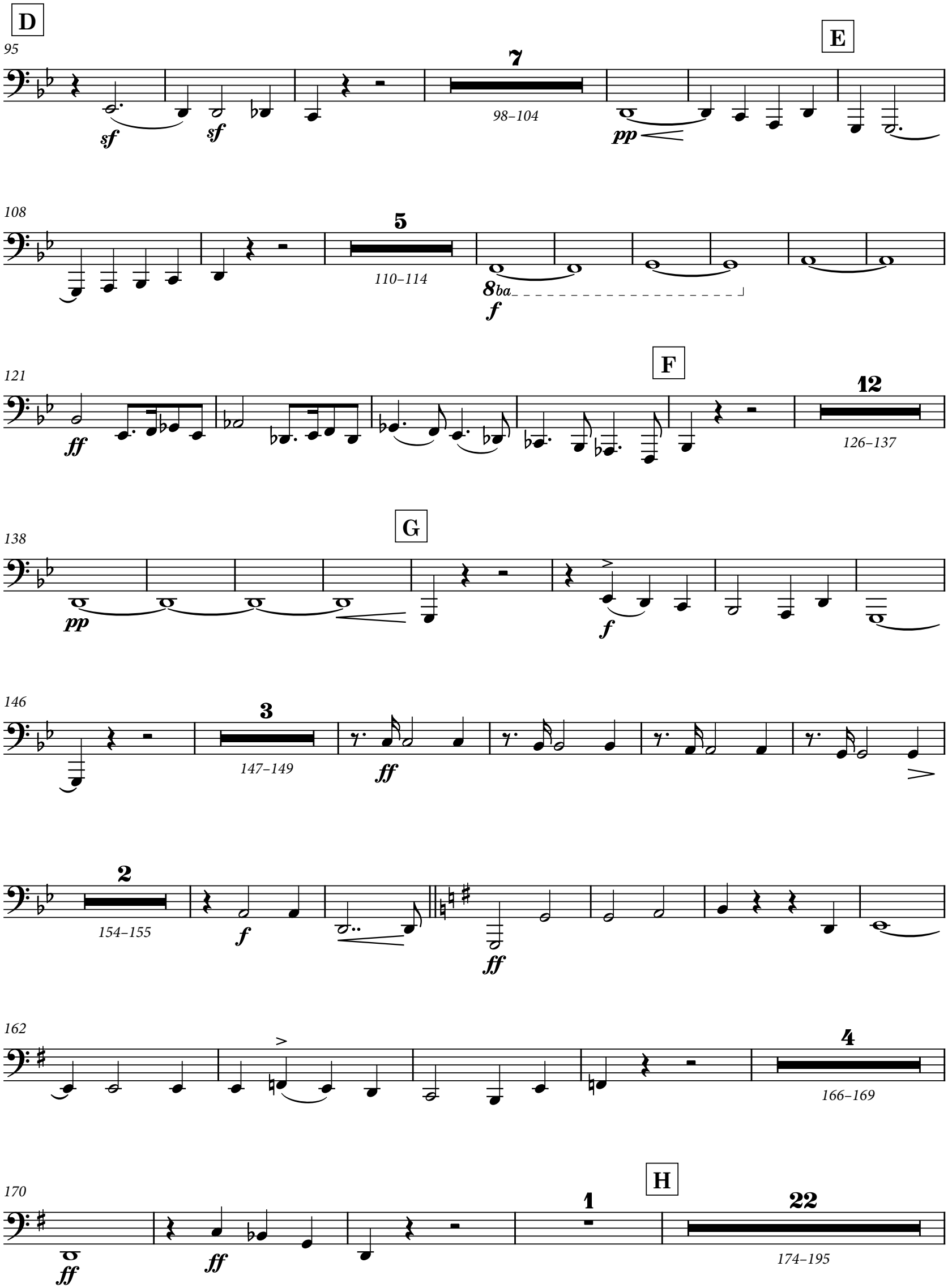
ODE TO THE SEA

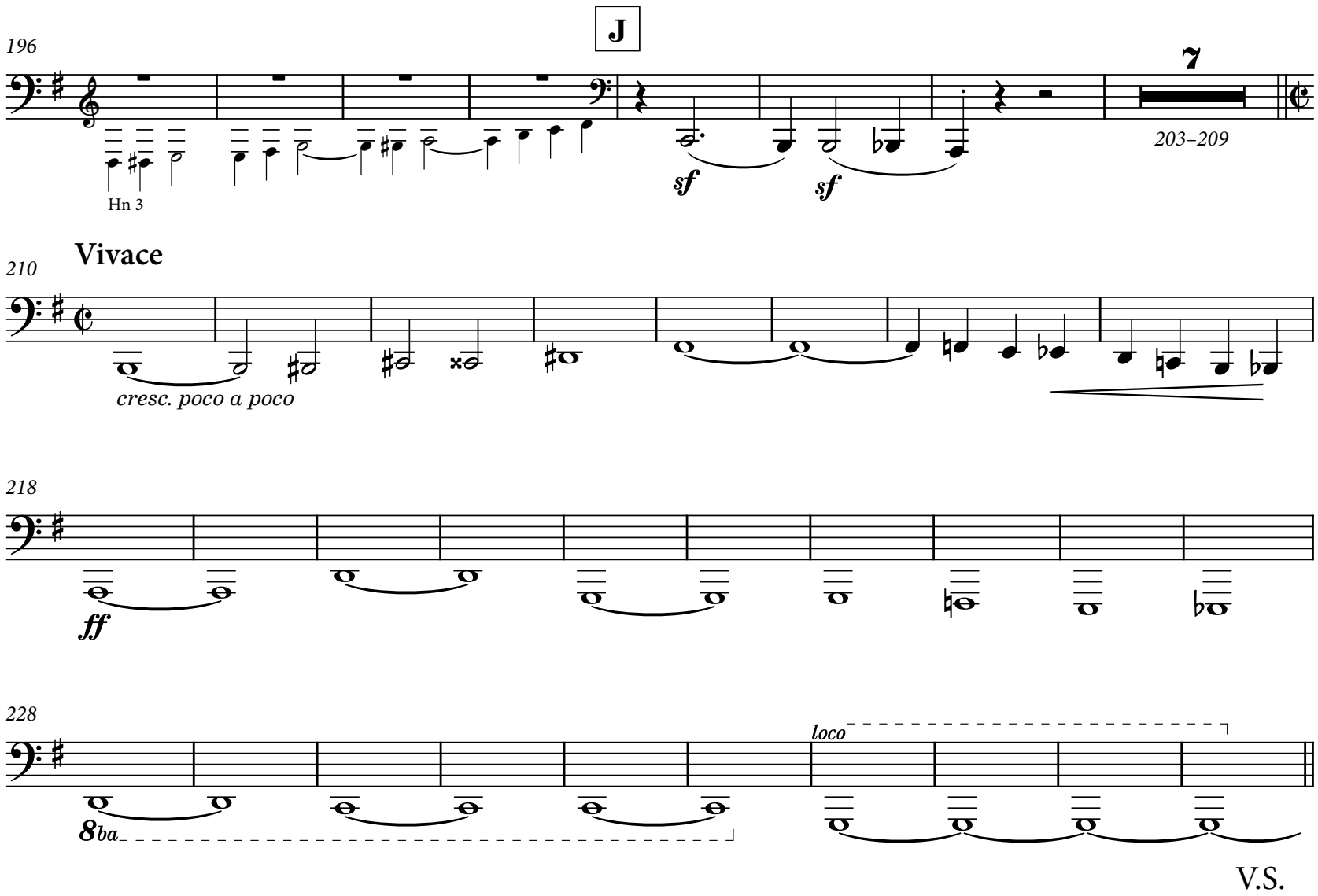
Laurence Binyon

Arthur Somervell

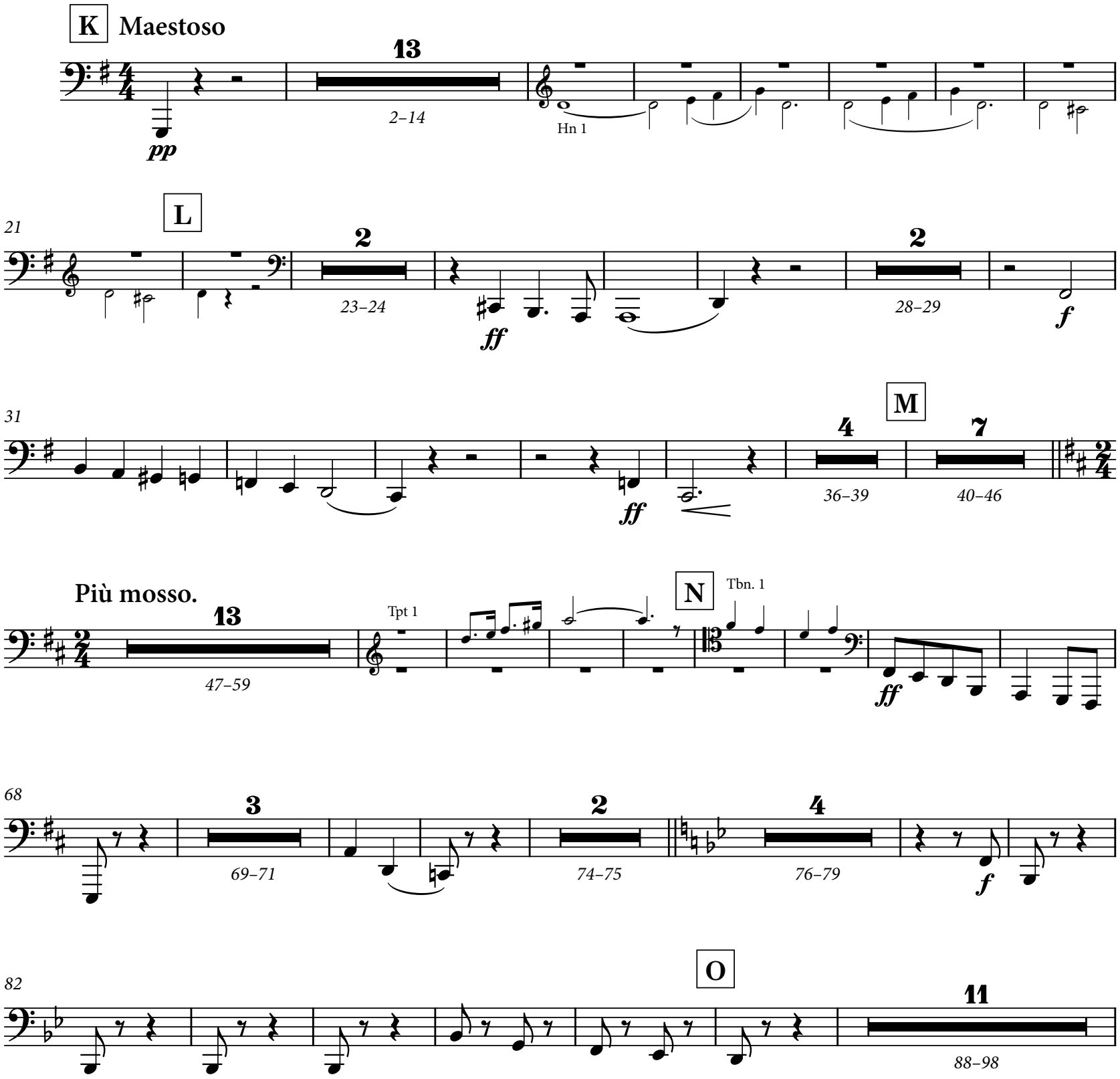
No. 1 - Overture

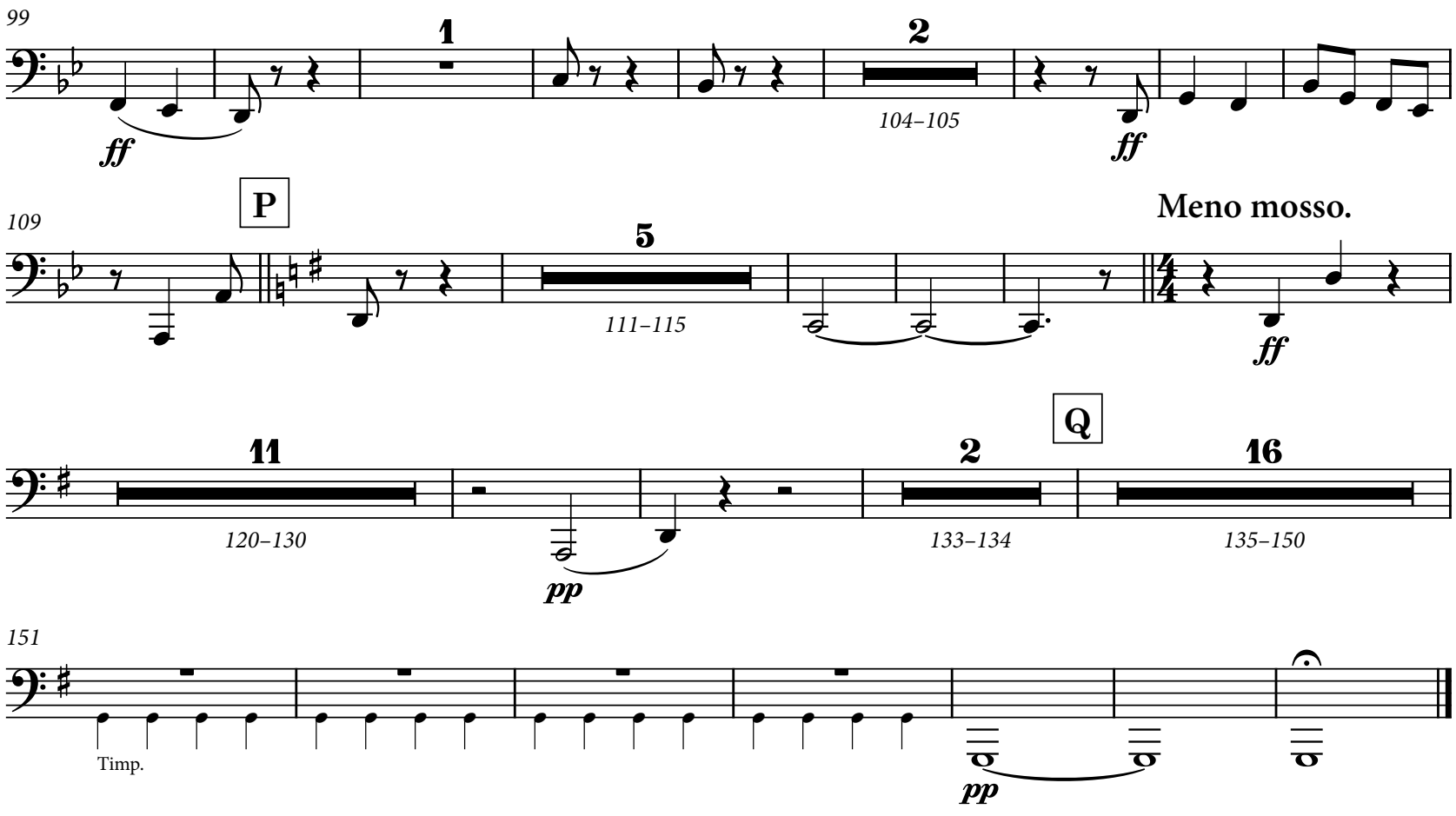



D
95
sf
sf
7
98–104
pp
E
108
5
110–114
8ba
f
121
ff
F
12
126–137
138
pp
G
f
146
3
147–149
ff
2
154–155
f
ff
162
4
166–169
170
ff
ff
1
H
22
174–195


196
J
7
203–209
Hn 3
sf
sf
210
Vivace
cresc. poco a poco
218
ff
228
loco
8ba
V.S.

No. 2 - “Mother of Immemorial Desire”

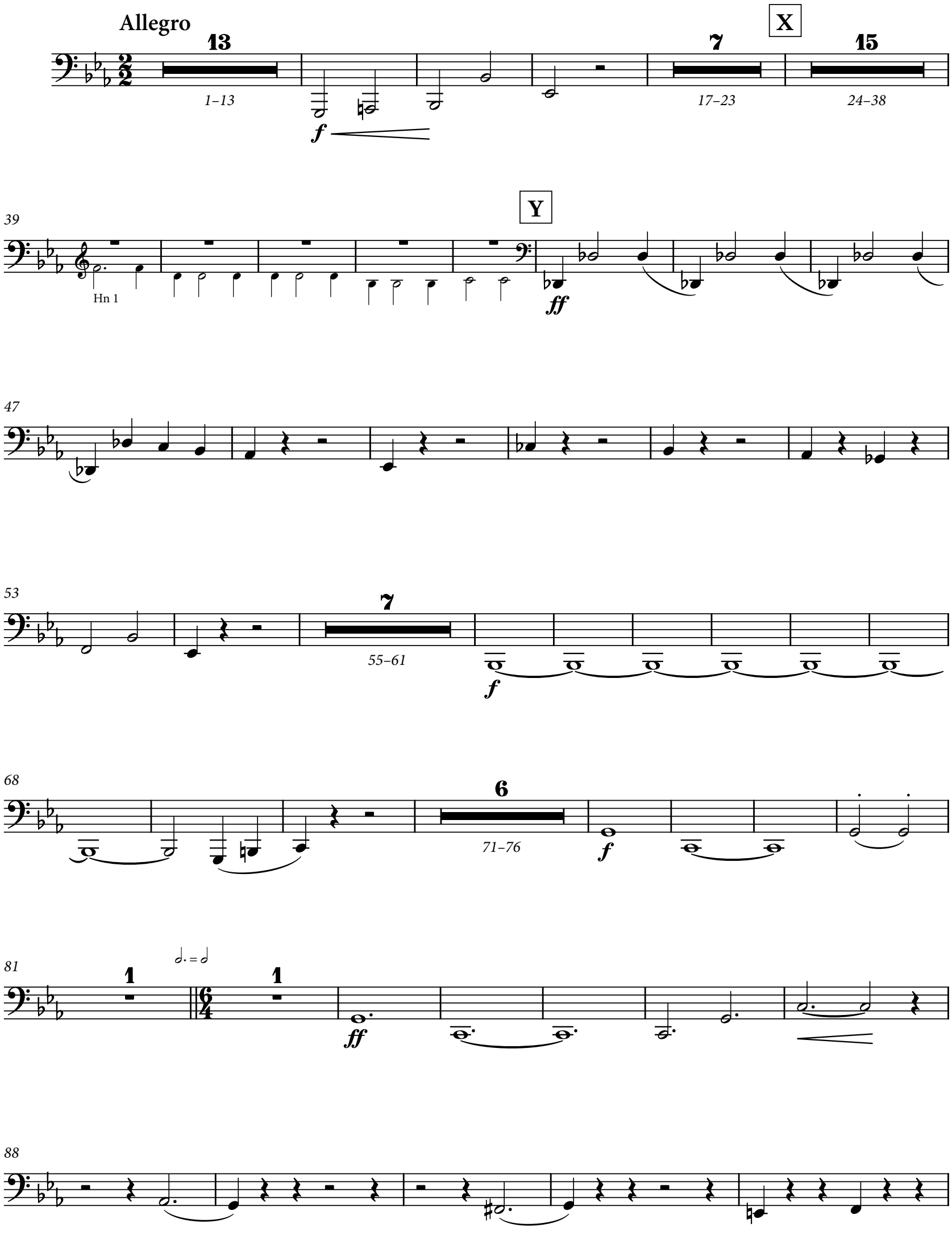


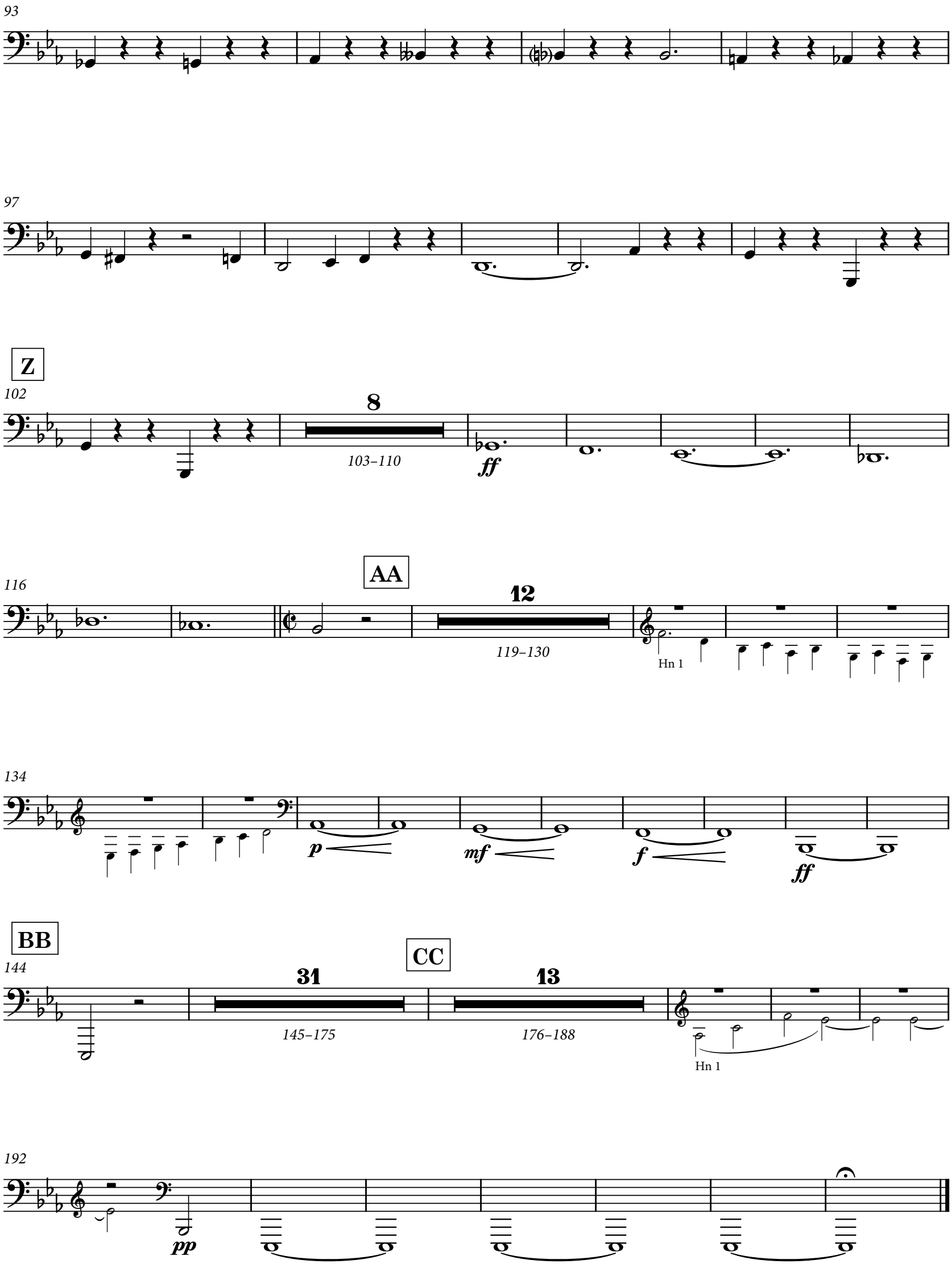

99
1
2
104–105
ff
ff
109
P
5
111–115
Meno mosso.
ff
11
120–130
pp
2
133–134
Q
16
135–150
151
Timp.
pp

No. 3 - “Fearful and Vast”

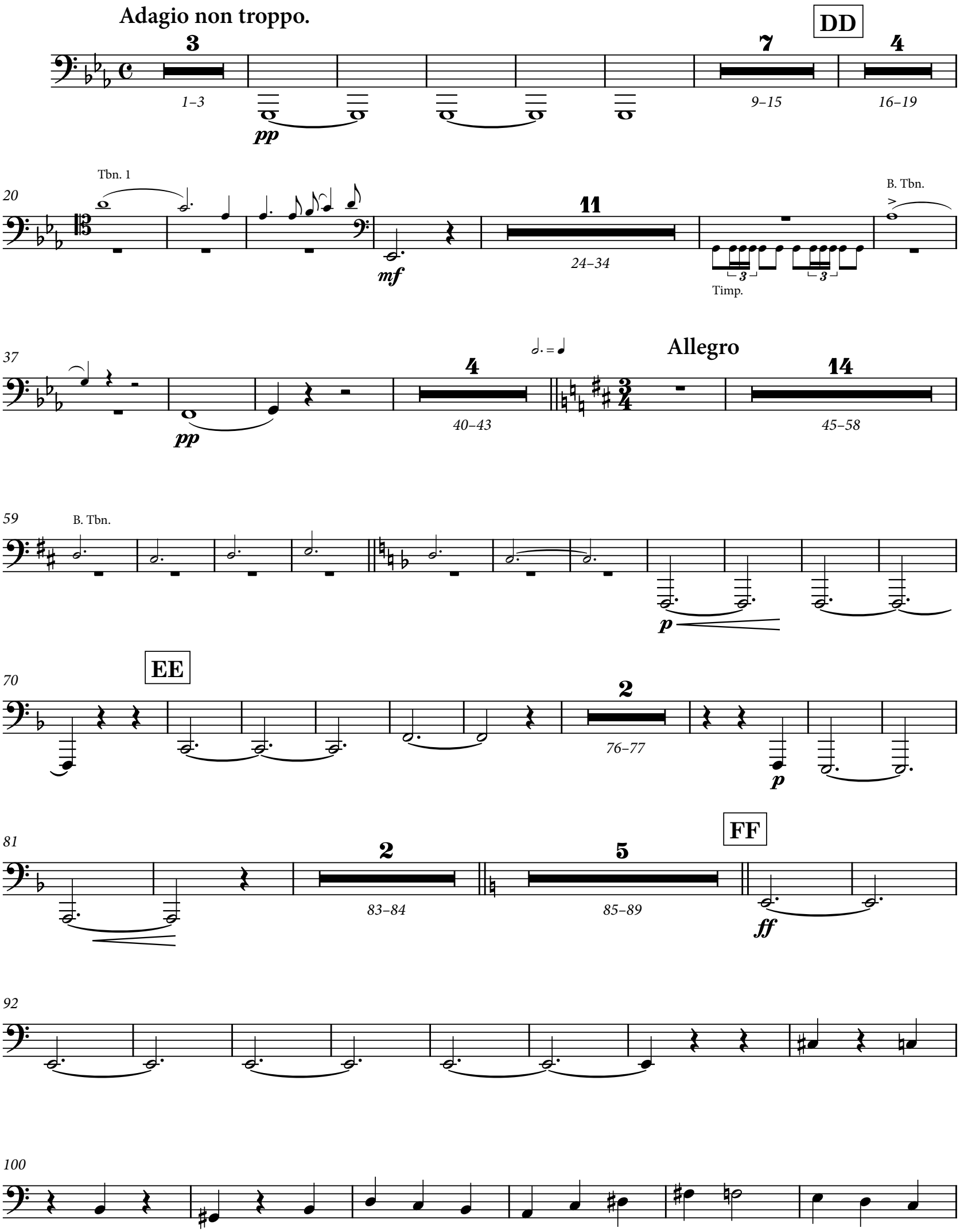
Tacet

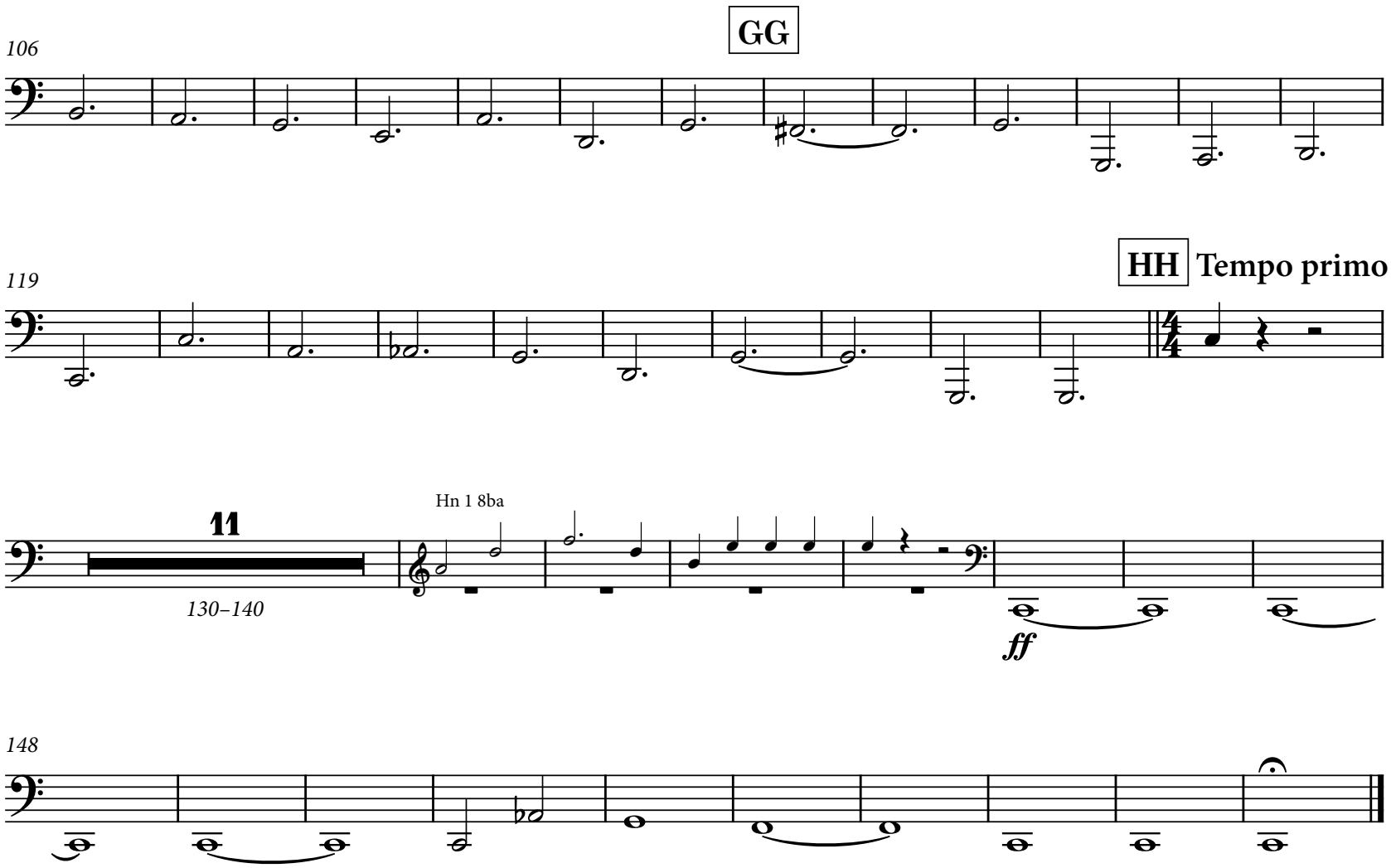
No. 4 - “Mother of England”



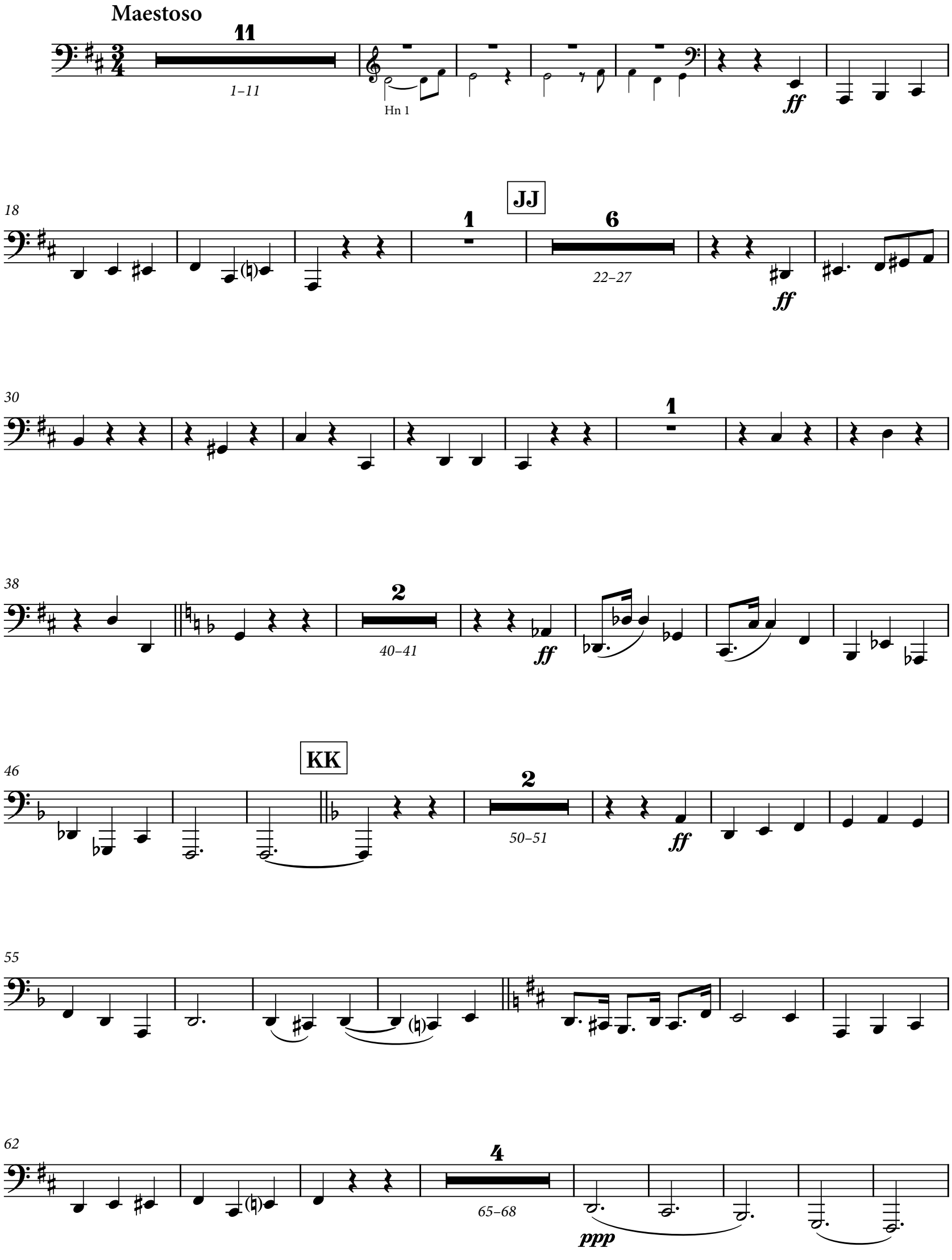

93
97
Z
102
8
103–110
ff
116
AA
12
119–130
Hn 1
134
p
mf
f
ff
BB
144
31
145–175
CC
13
176–188
Hn 1
192
pp

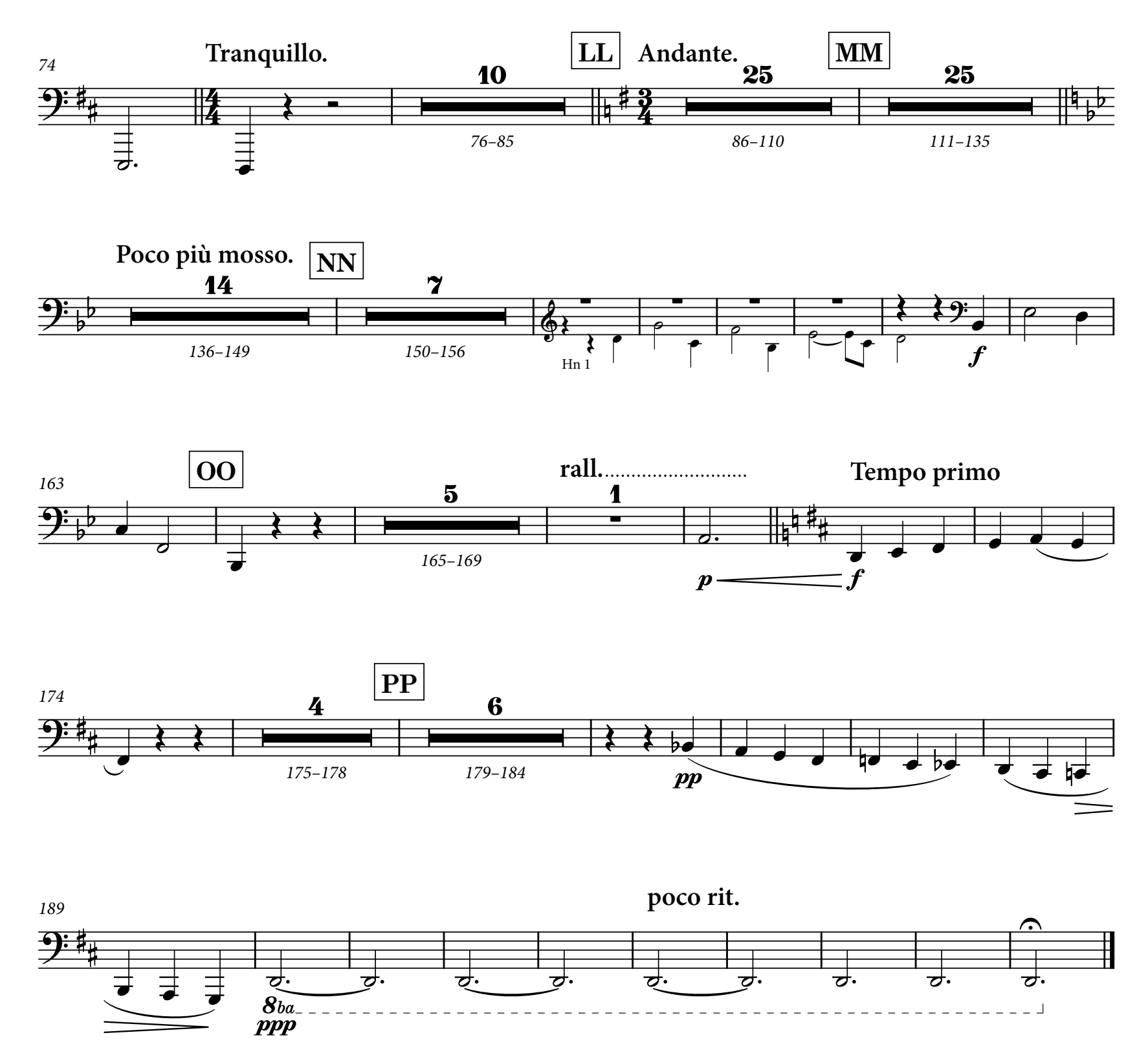
No. 5 - "Out of the Armed Night"



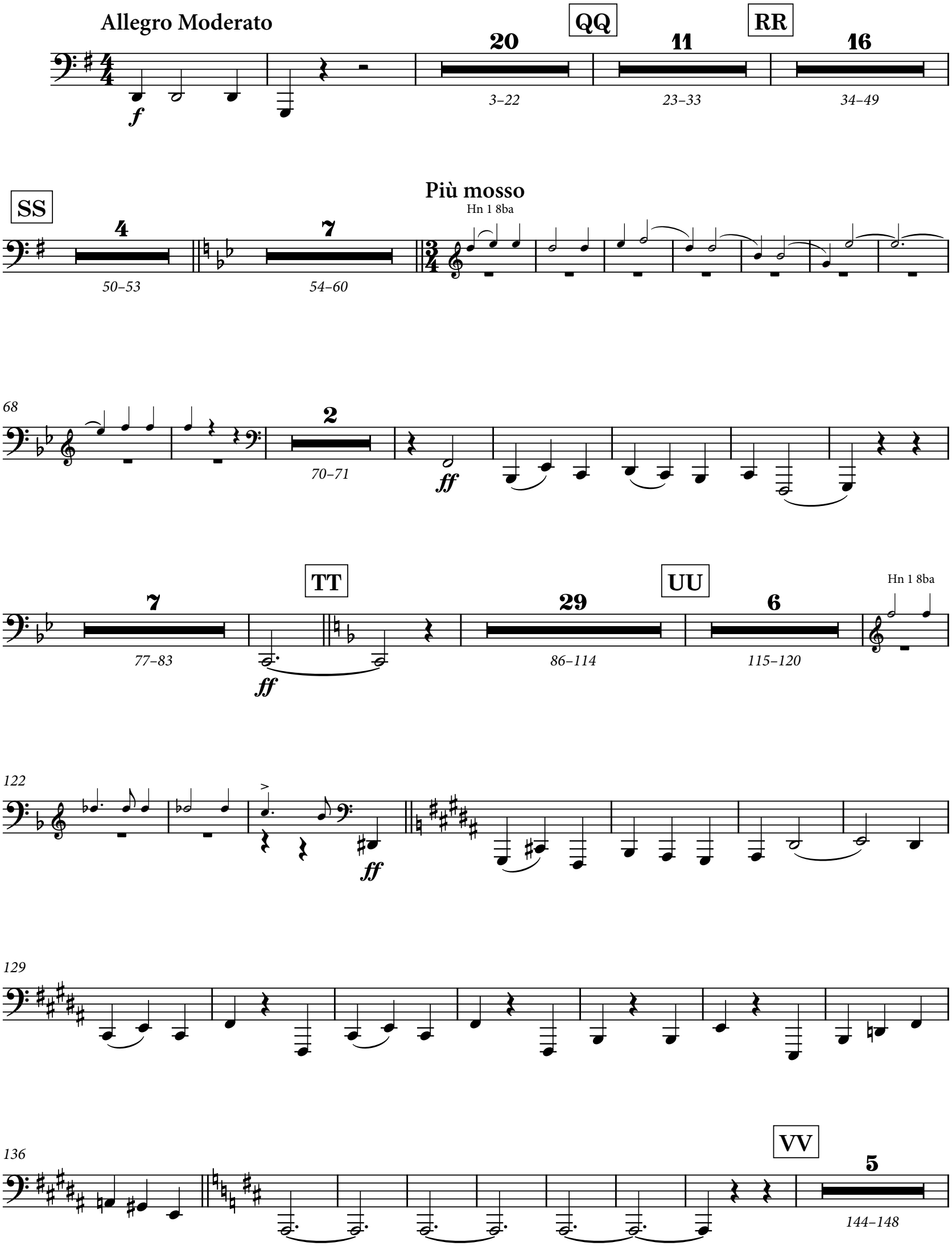

106
GG
119
HH
Tempo primo
11
130–140
Hn 1 8ba
ff
148

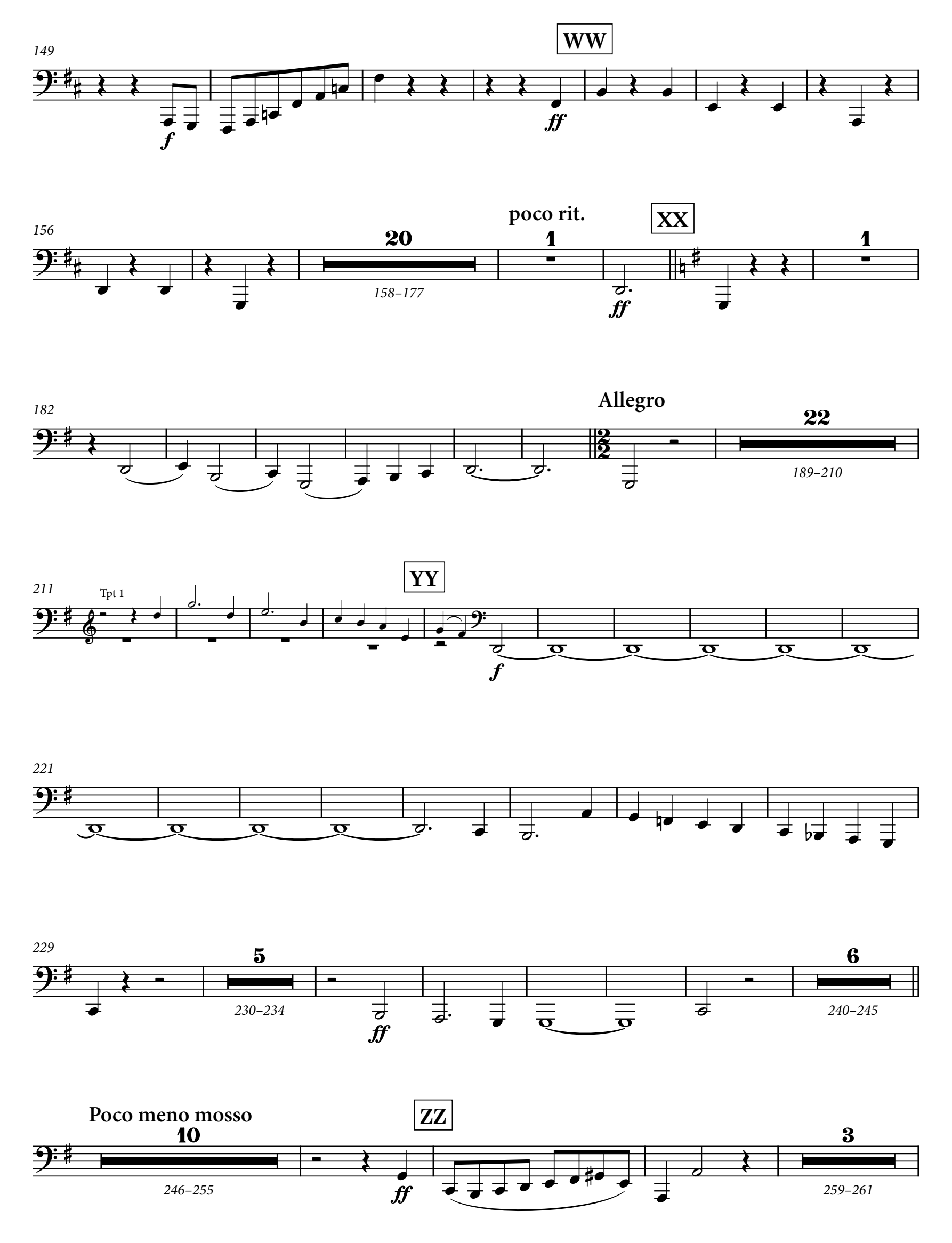
No. 6 - “In England’s Name”

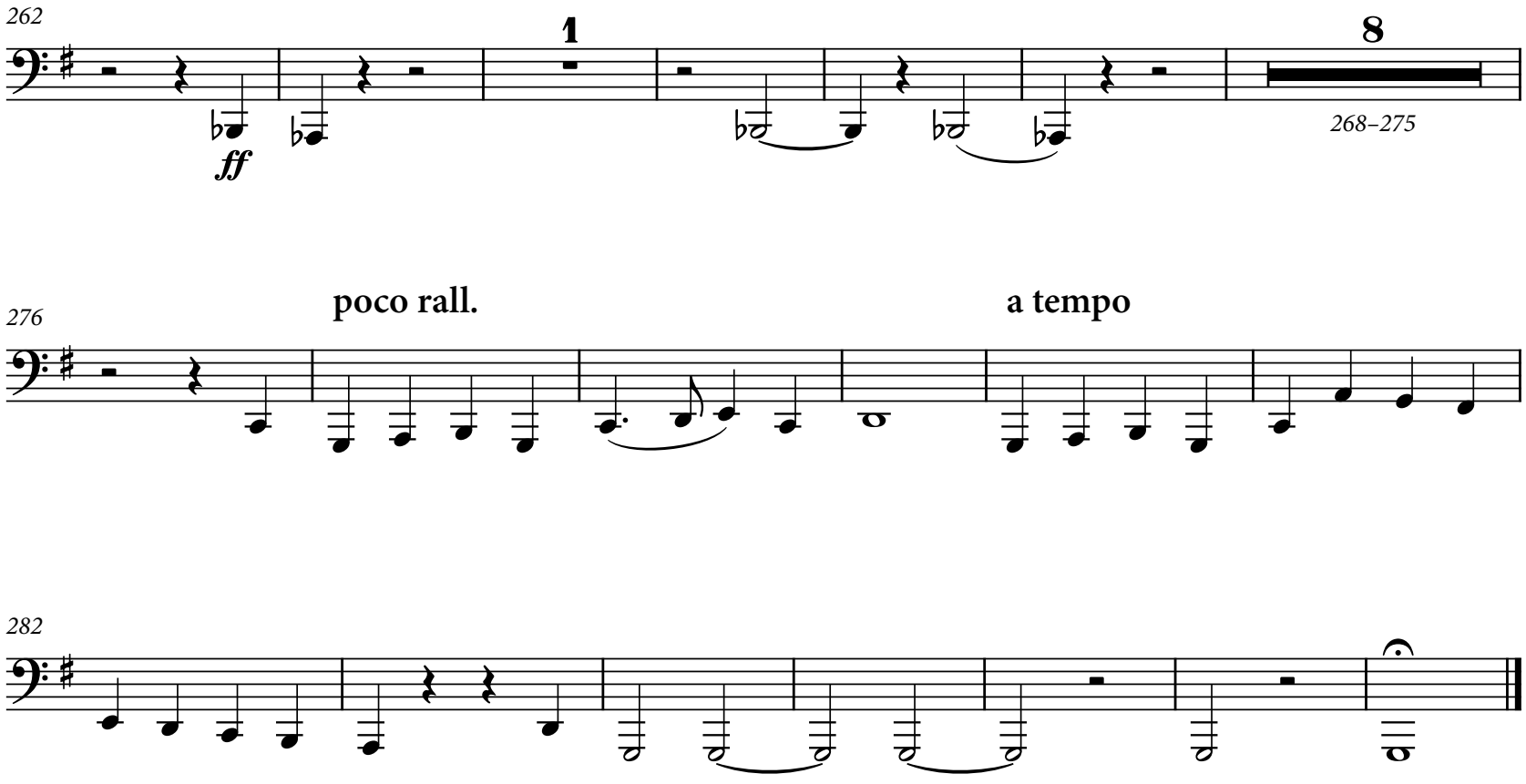



74
Tranquillo.
10
76–85
LL
Andante.
25
86–110
MM
25
111–135
Poco più mosso.
14
136–149
NN
7
150–156
Hn 1
f
163
OO
5
165–169
rall.
1
p
f
Tempo primo
174
4
175–178
PP
6
179–184
pp
189
poco rit.
8ba
ppp

No. 7 - “O While Around Our Shores”




149
WW
f
ff
156
poco rit.
XX
20
1
1
158–177
ff
182
Allegro
22
189–210
211
YY
Tpt 1
f
221
229
5
6
230–234
240–245
ff
Poco meno mosso
ZZ
10
3
246–255
ff
259–261


262
1
8
ff
268–275
276
poco rall.
a tempo
282

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