ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

VIOLONCELLO

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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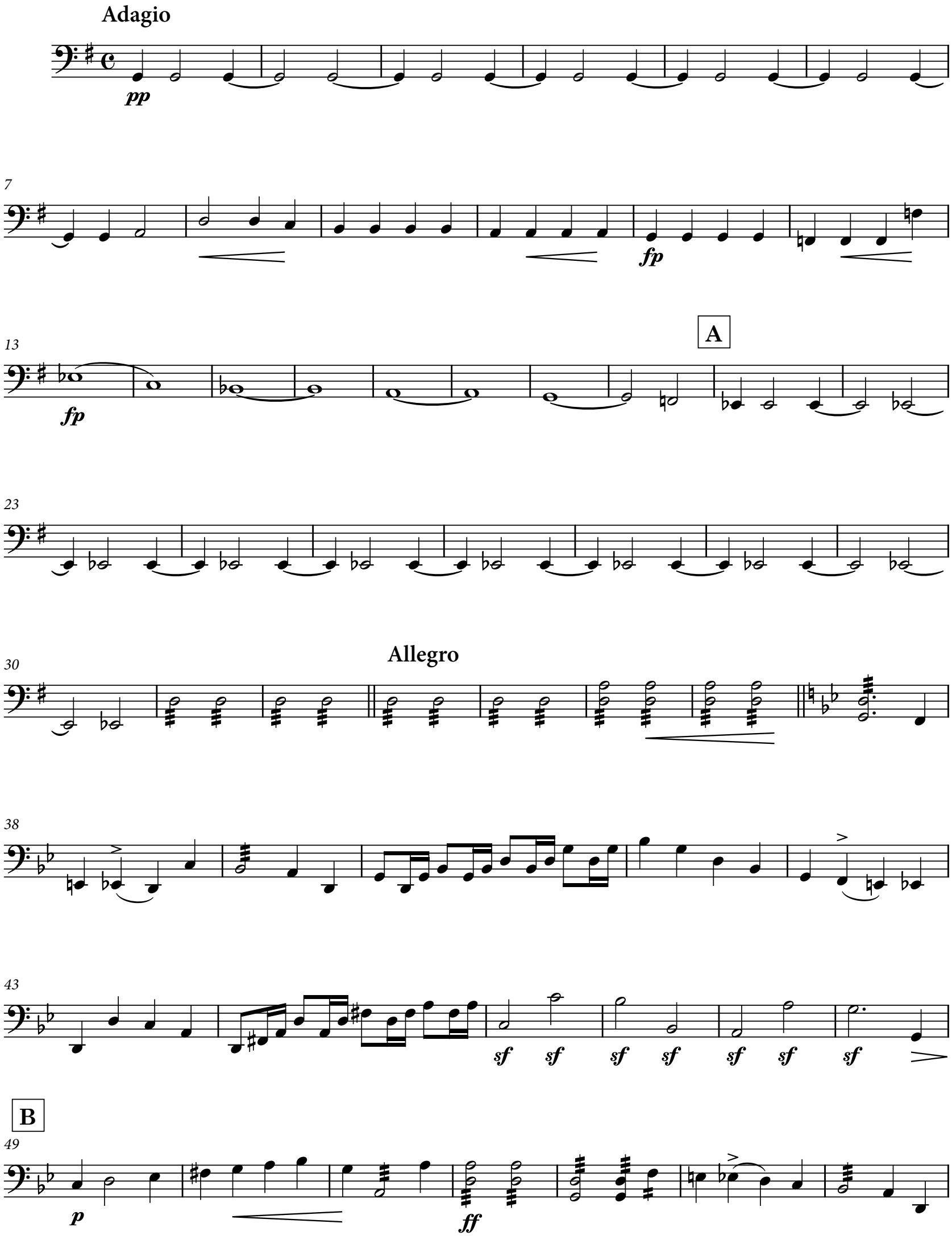
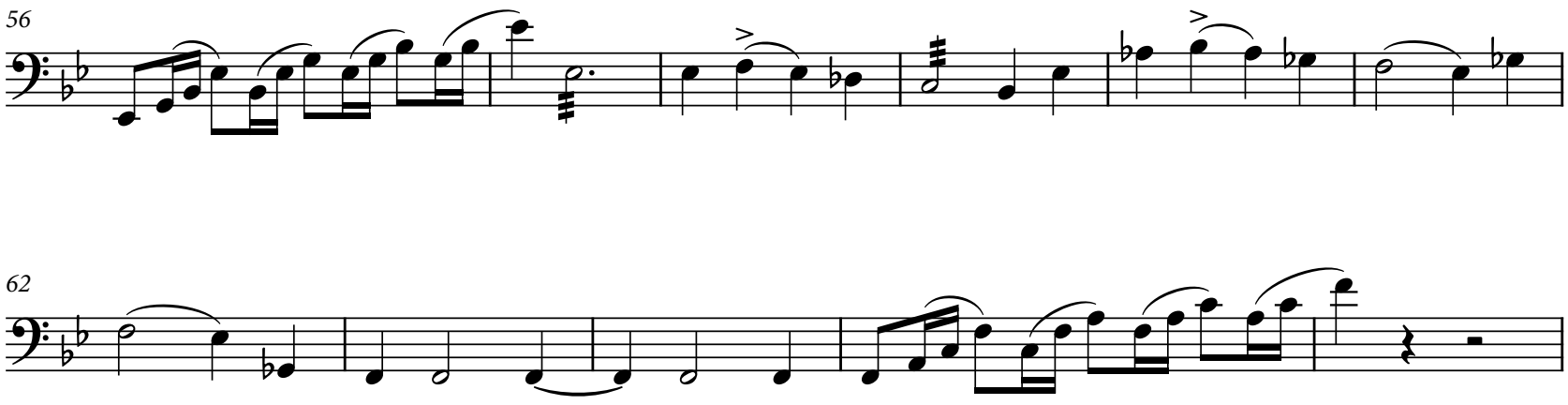
No. 1 - Overture

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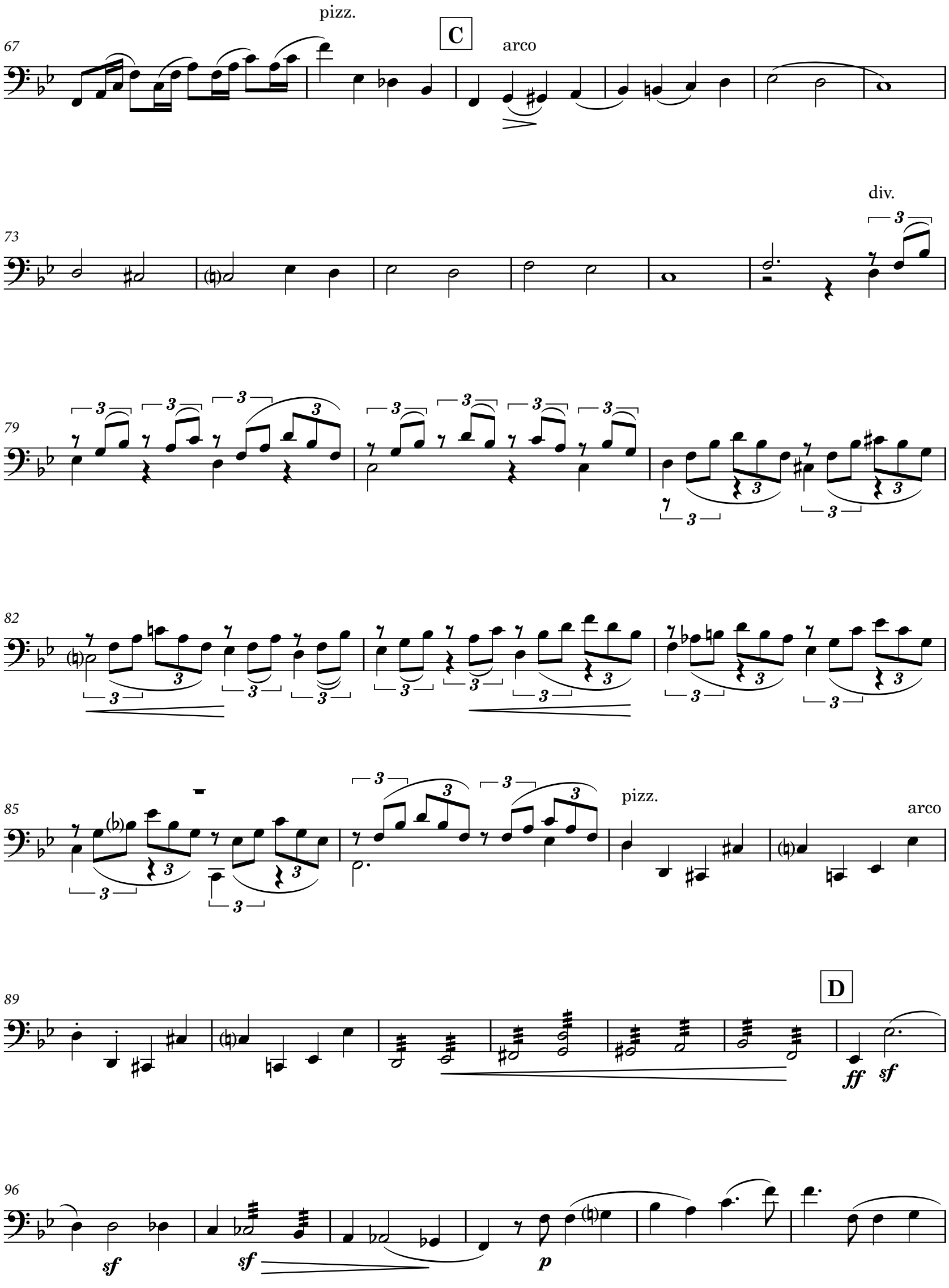
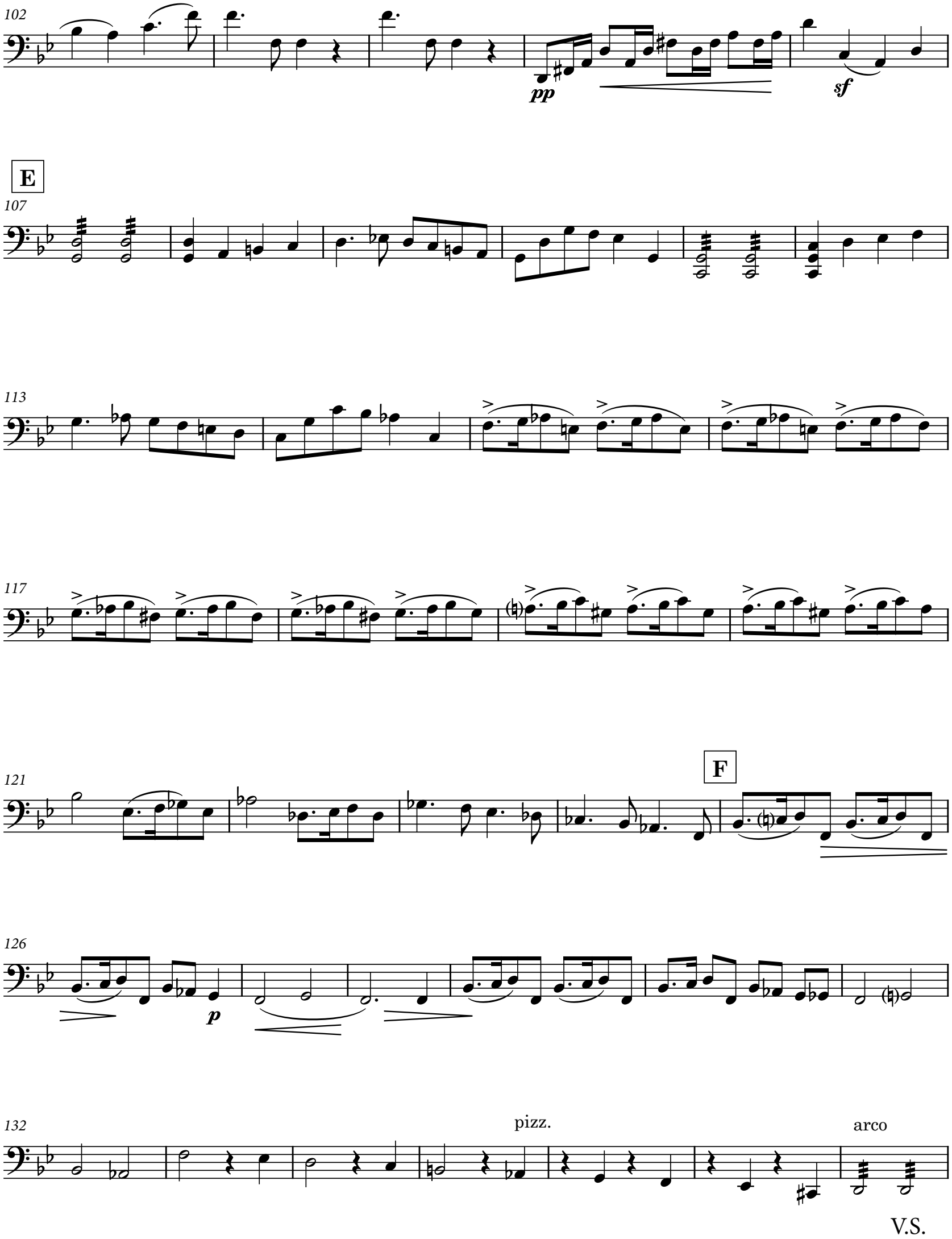
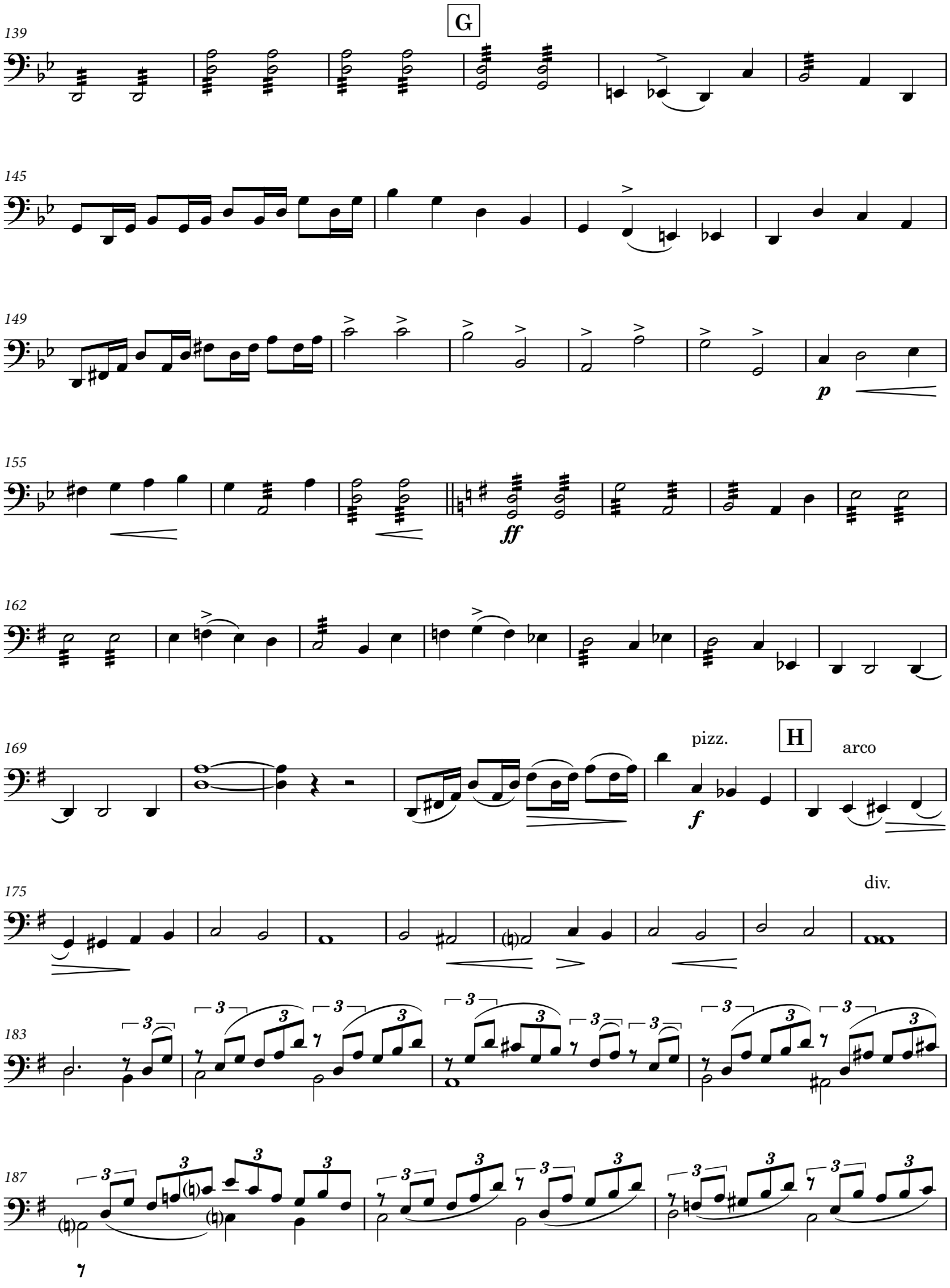
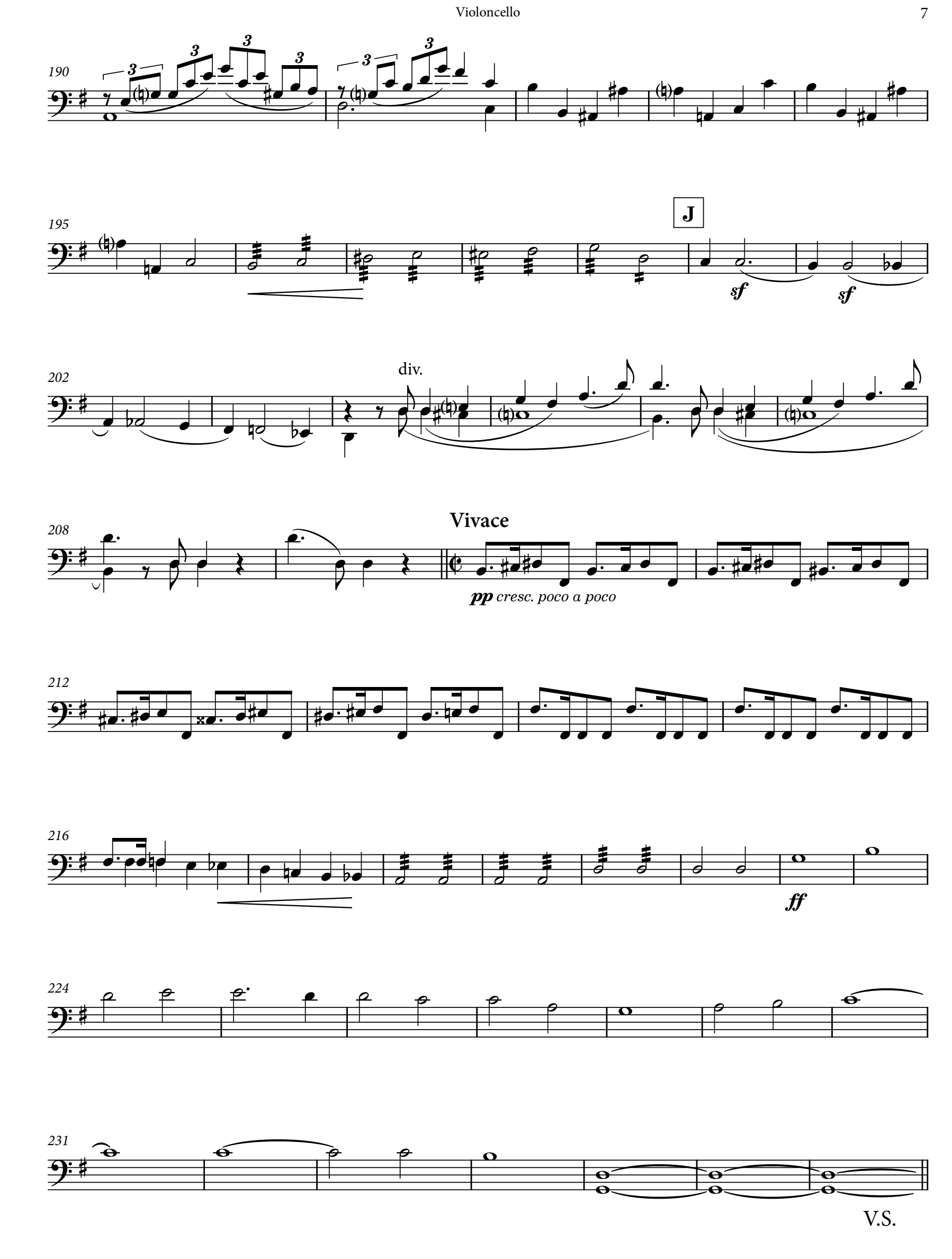
62

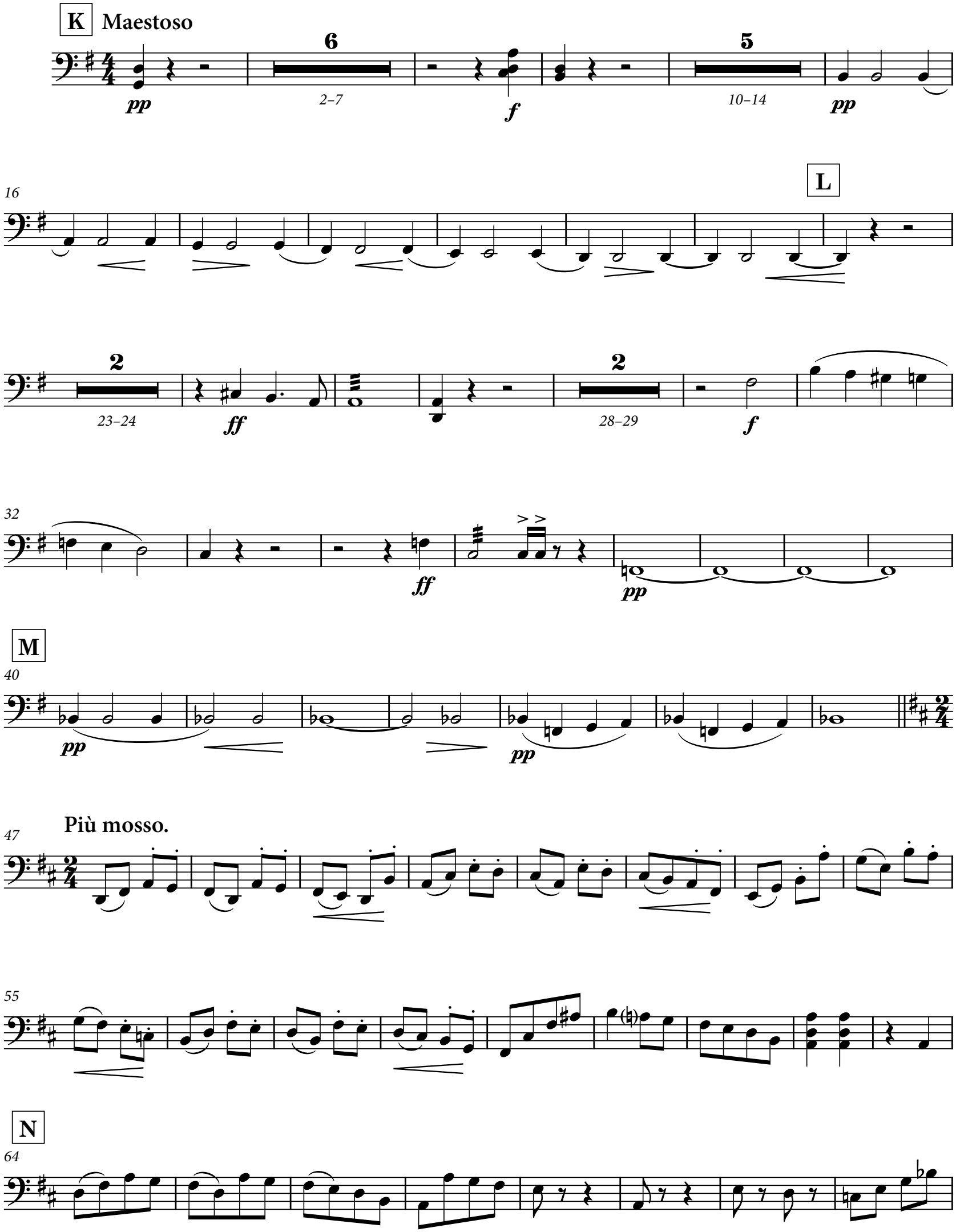

67
pizz.
C
arco
73
div.
79
82
85
pizz.
arco
89
D
ff
sf
96
sf
sf
p

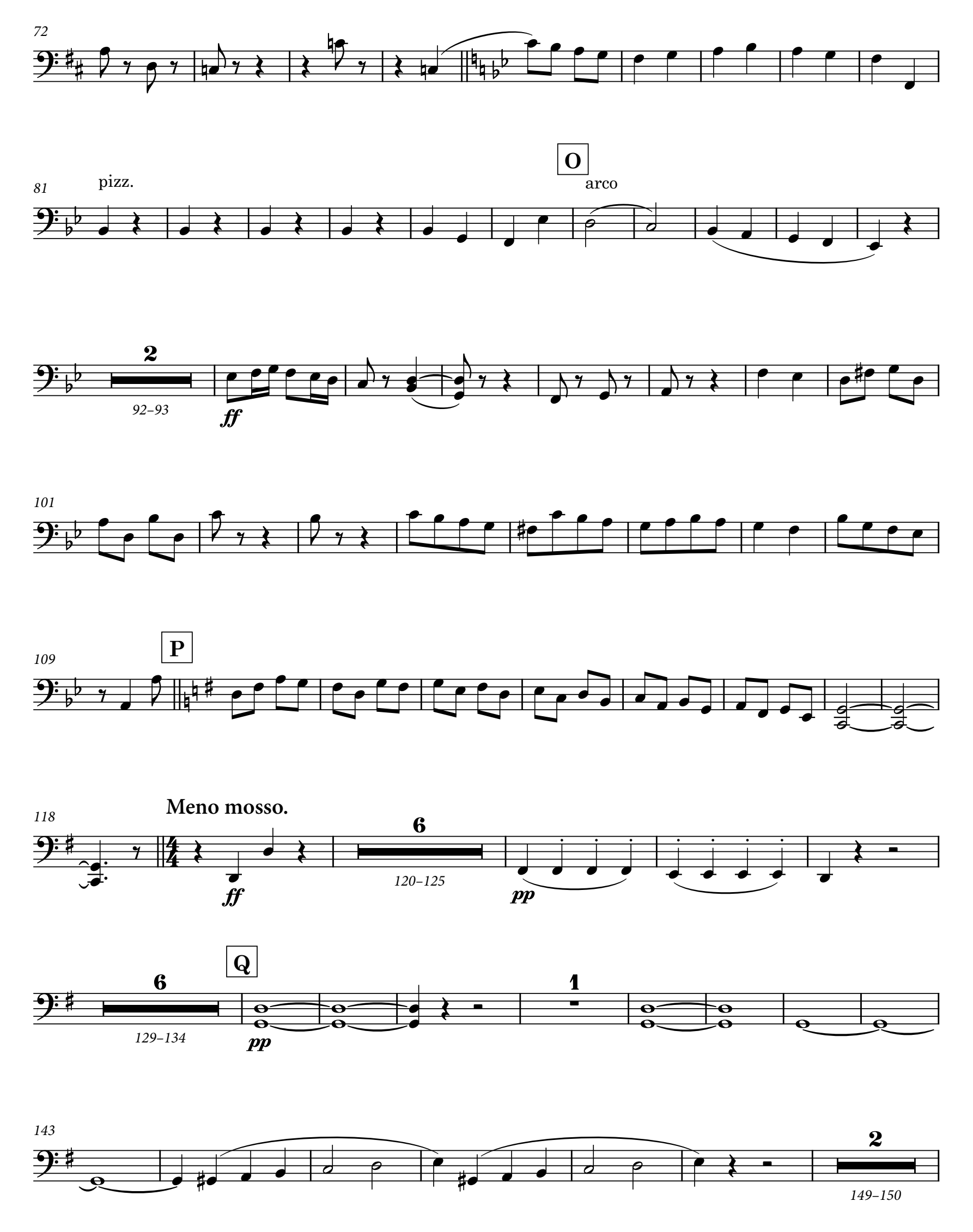

102
pp
sf
E
107
113
117
121
F
126
p
132
pizz.
arco
V.S.


G
139
145
149
p
155
ff
162
169
pizz.
f
H
arco
175
div.
183
187

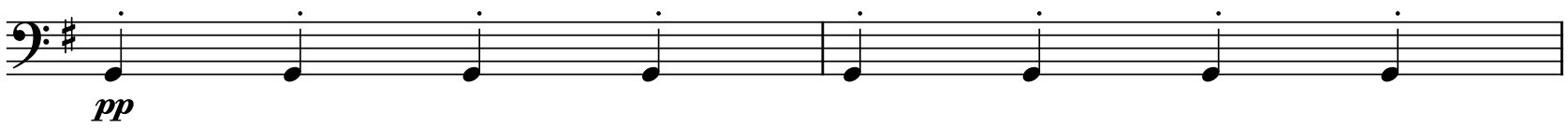

190
195
J
sf
sf
202
div.
208
Vivace
pp cresc. poco a poco
212
216
ff
224
231
V.S.

No. 2 - “Mother of Immemorial Desire”




72
81
pizz.
O
arco
2
92–93
ff
101
109
P
118
Meno mosso.
6
120–125
ff
pp
6
129–134
Q
pp
1
143
2
149–150

151



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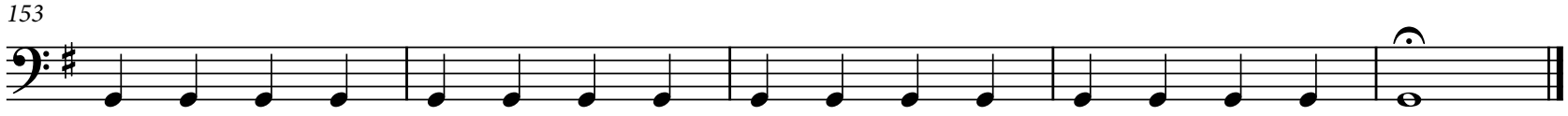

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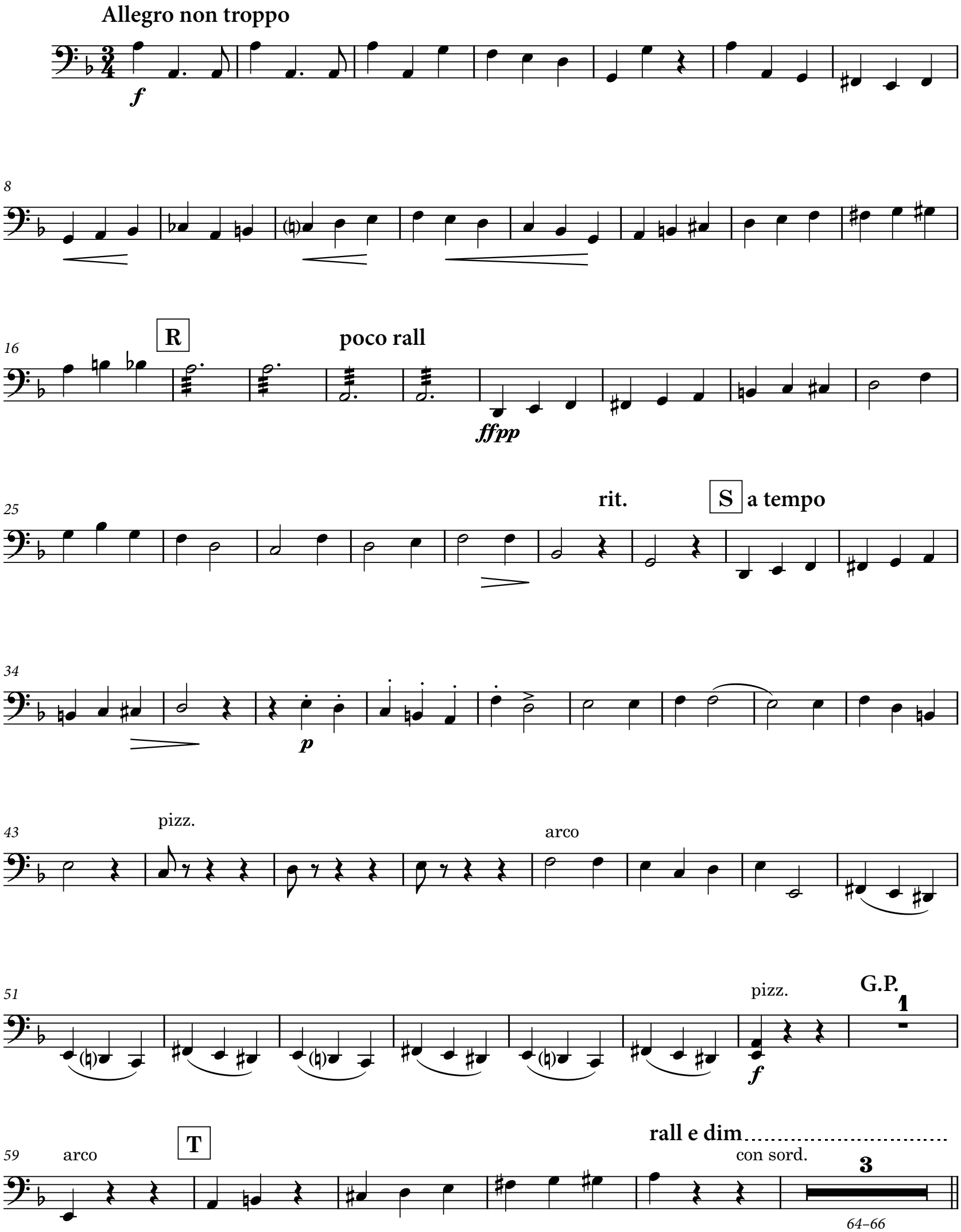
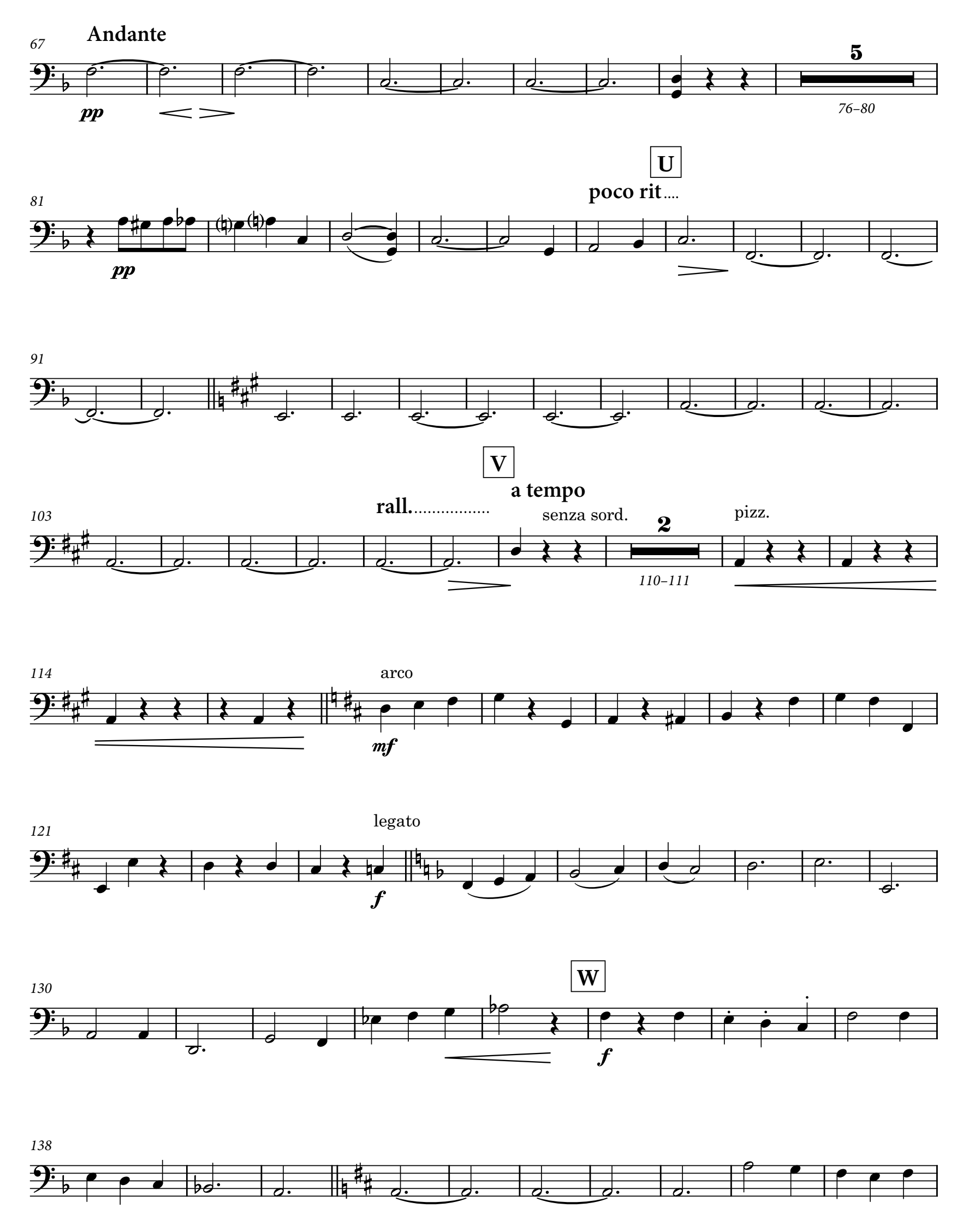
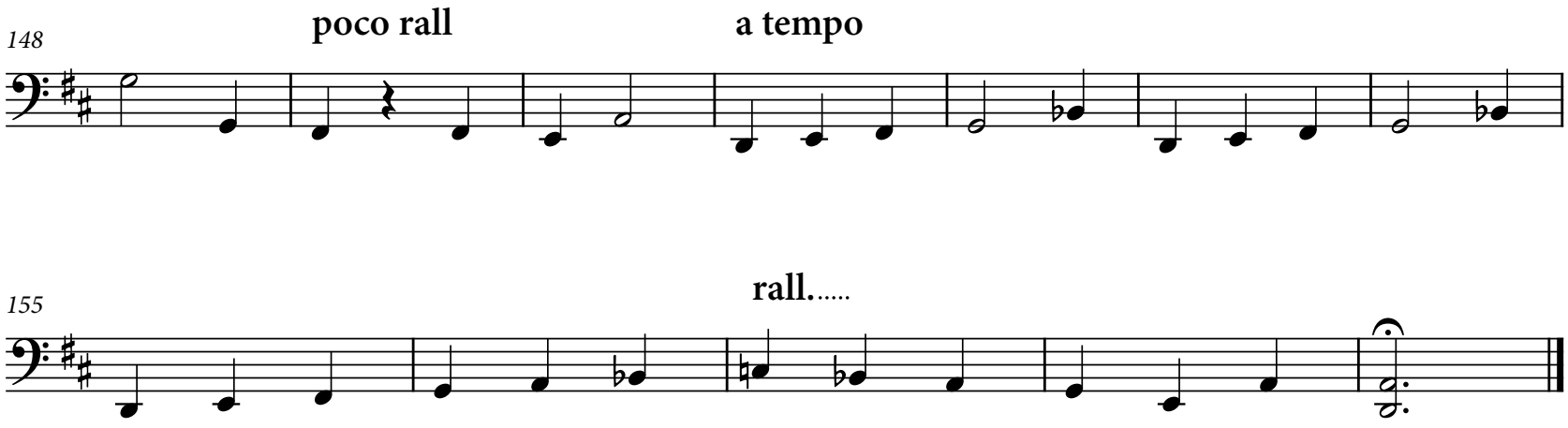
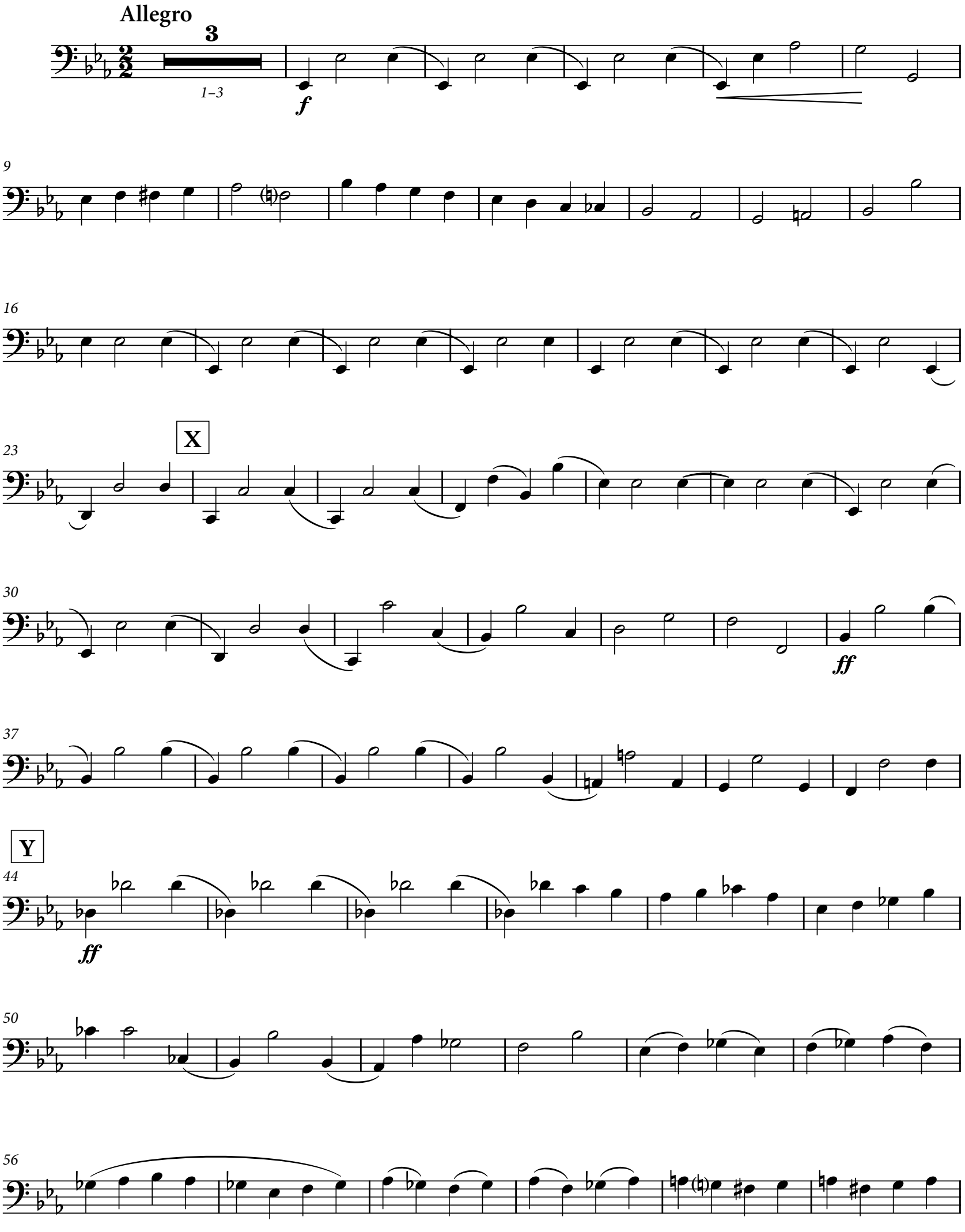
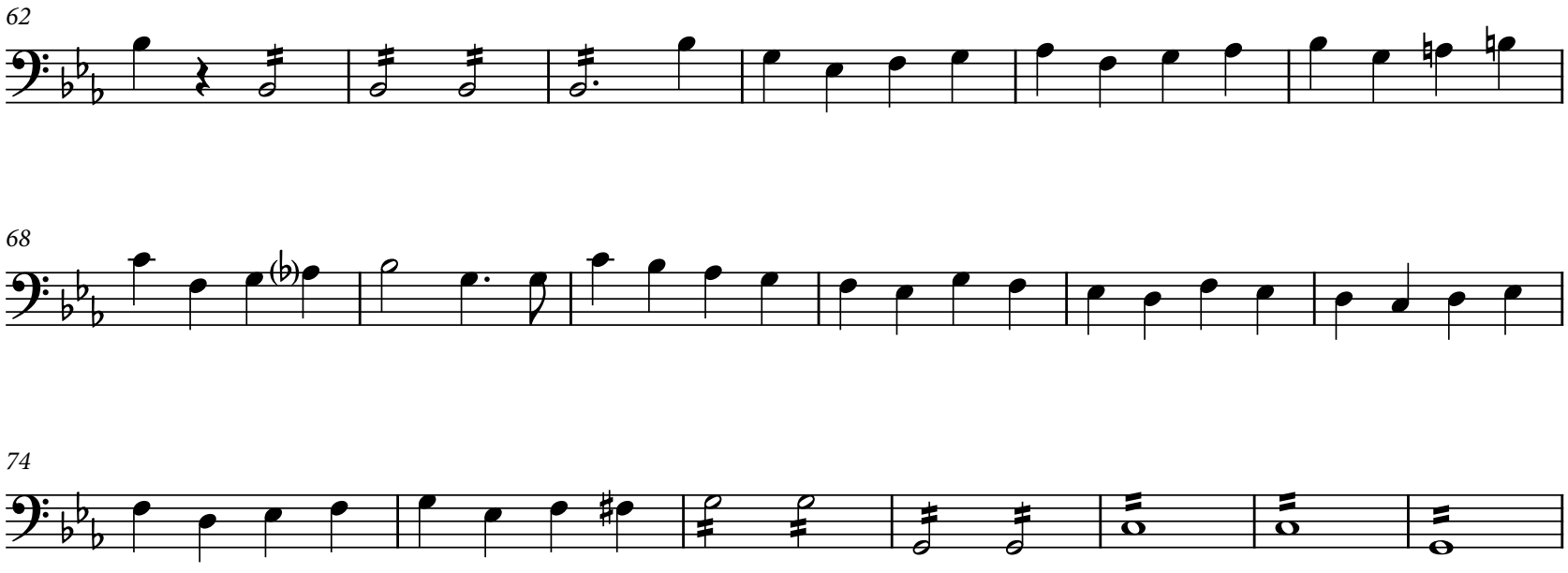



67
Andante
pp
5
76–80
81
U
poco rit....
pp
91
103
V
a tempo
rall.....
senza sord.
2
110–111
pizz.
114
arco
mf
121
legato
f
130
W
f
138

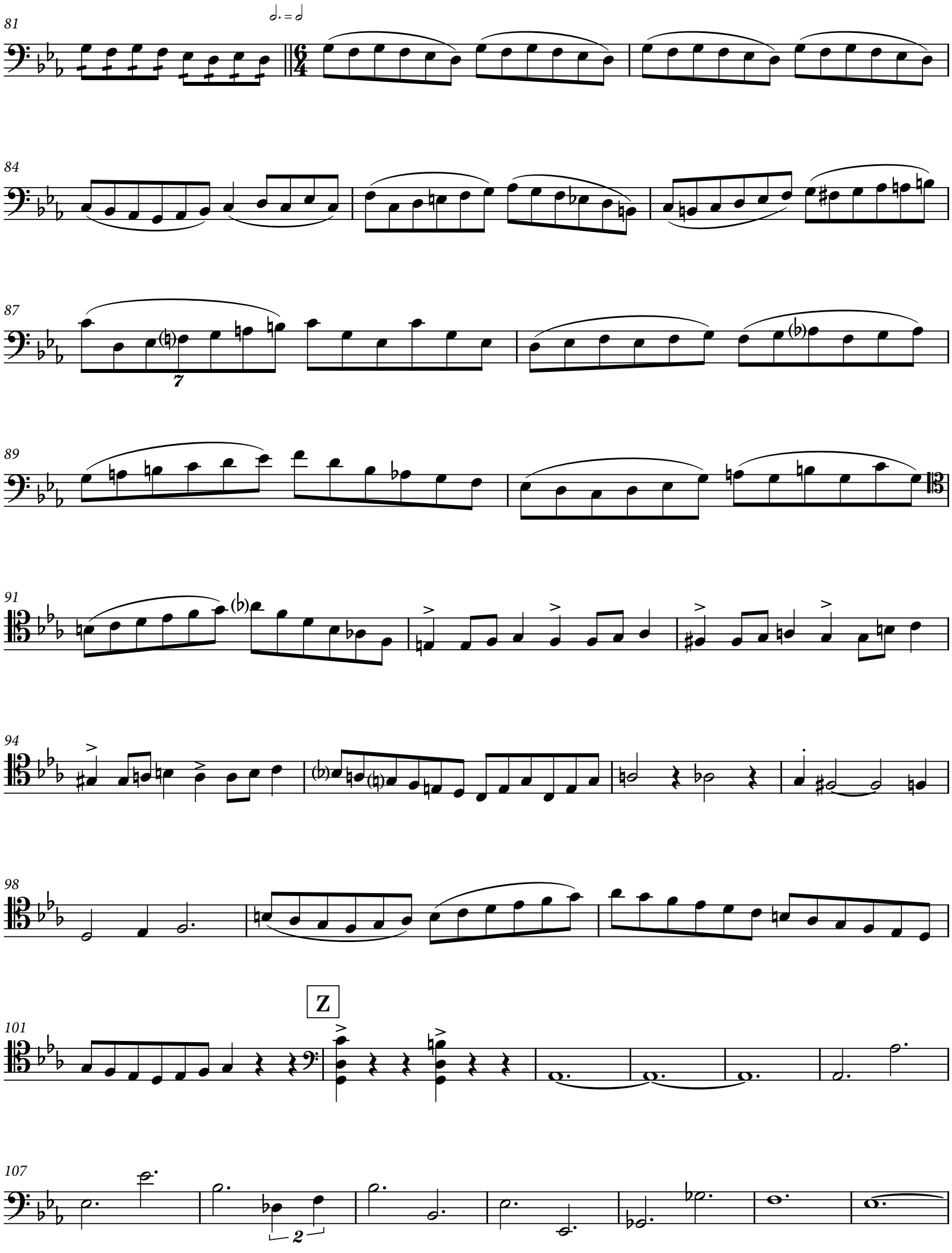

148
poco rall
a tempo
155
rall.....

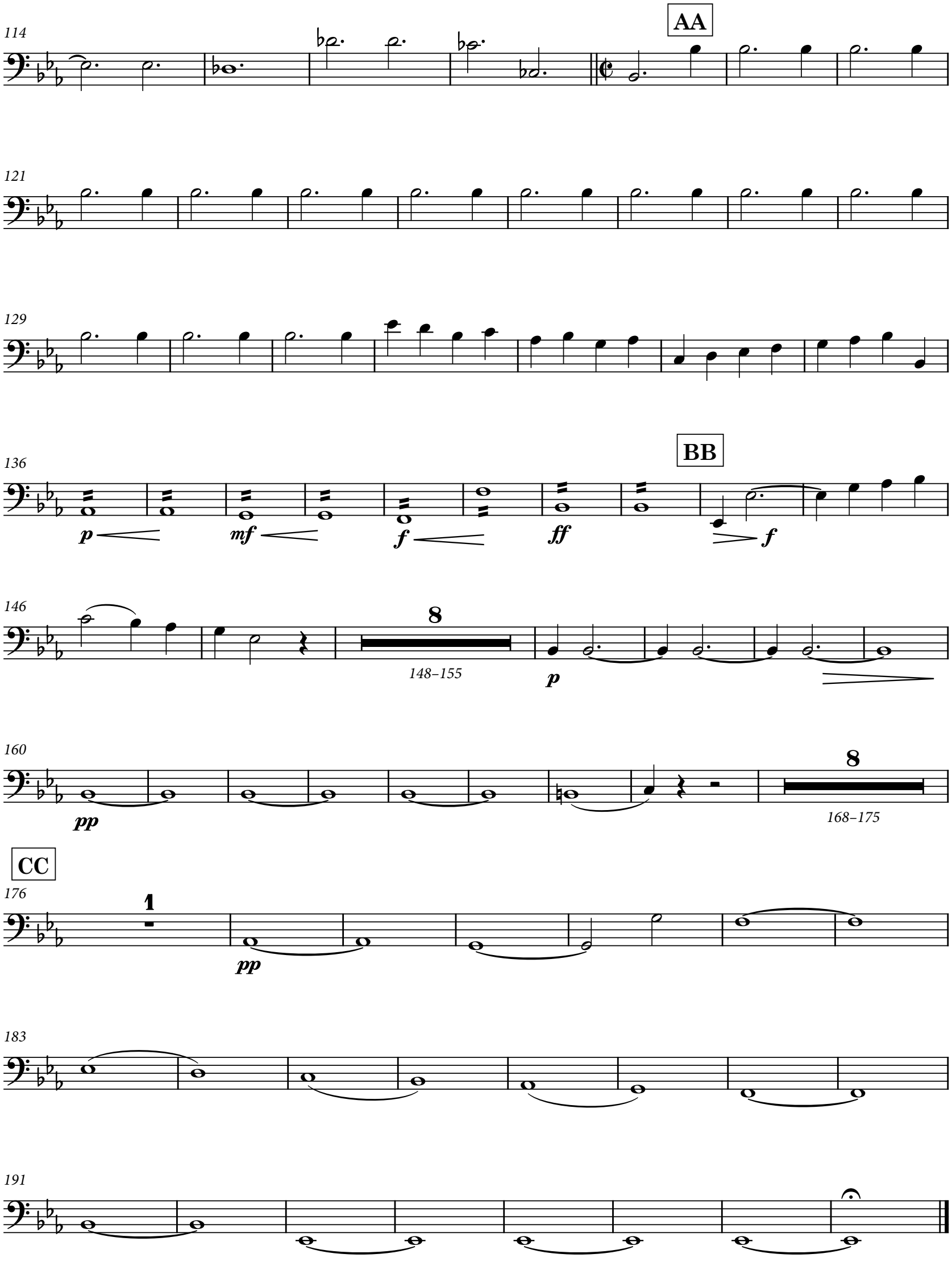
No. 4 - “Mother of England”





V.S.


81
84
87
89
91
94
98
101
Z
107


114
AA
121
129
136
BB
p
mf
f
ff
f
146
8
148–155
p
160
pp
8
168–175
CC
176
1
pp
183
191

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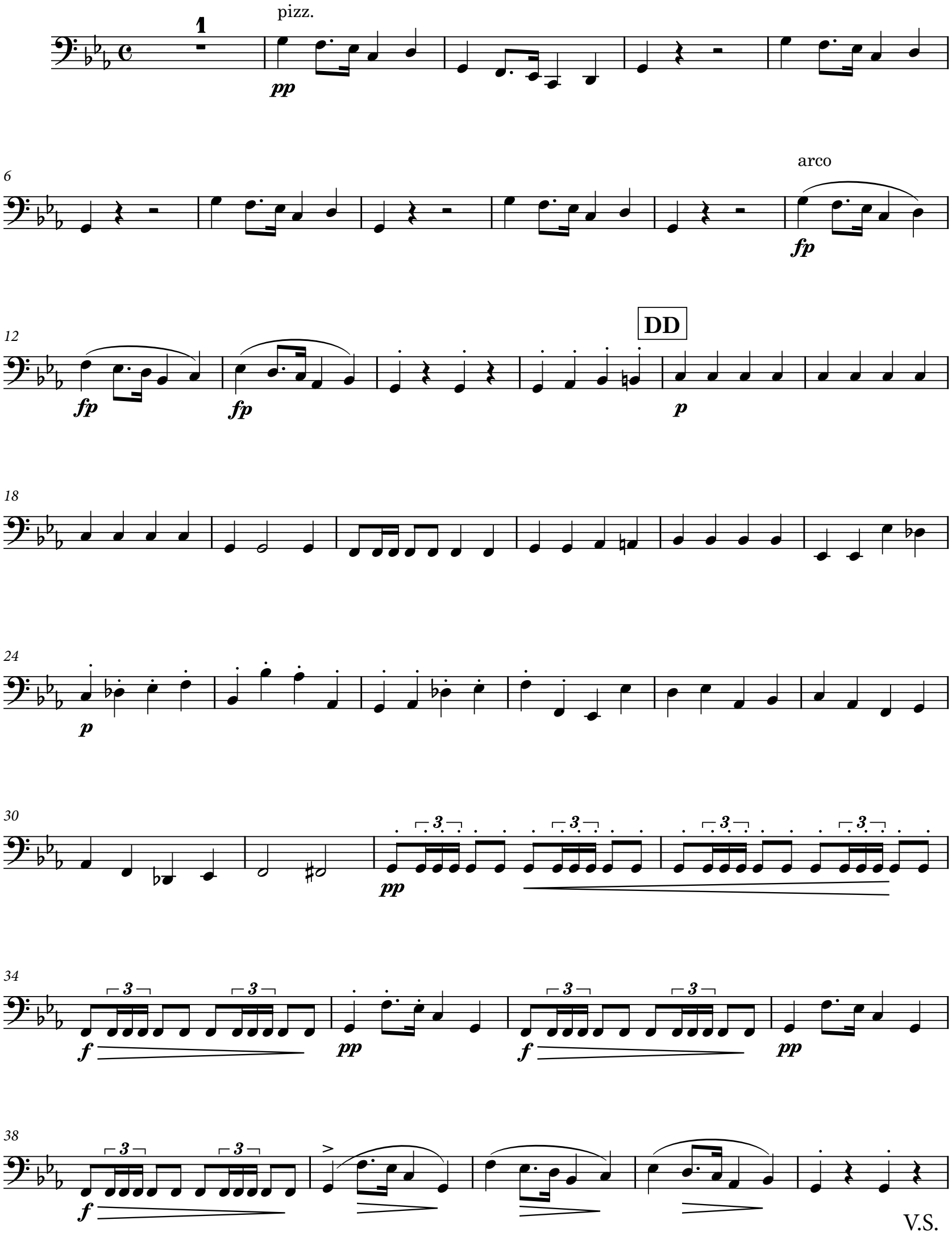
No. 5 - “Out of the Armed Night”

Adagio non troppo.



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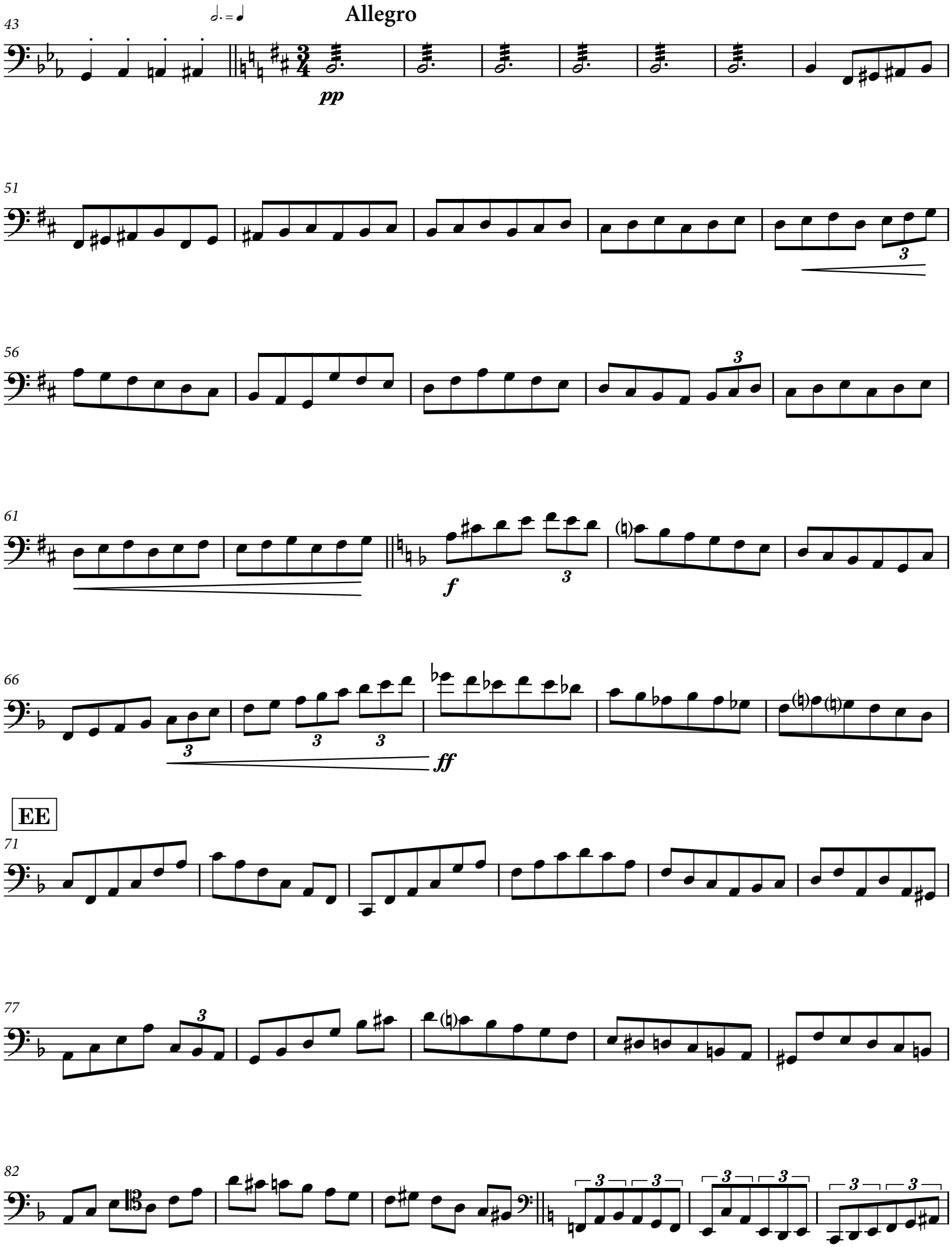
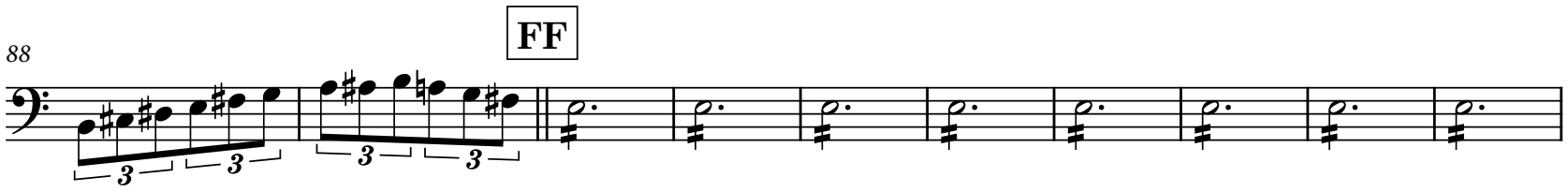
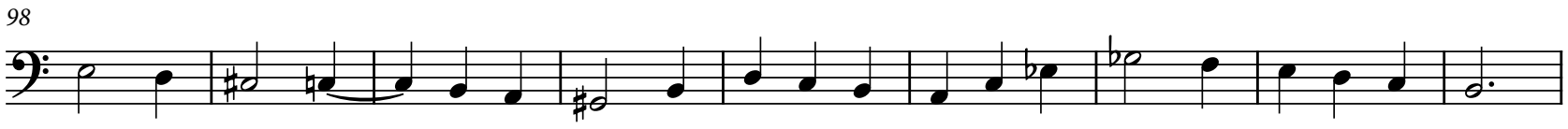

43
Allegro
pp
51
56
61
f
66
ff
EE
71
77
82


88
FF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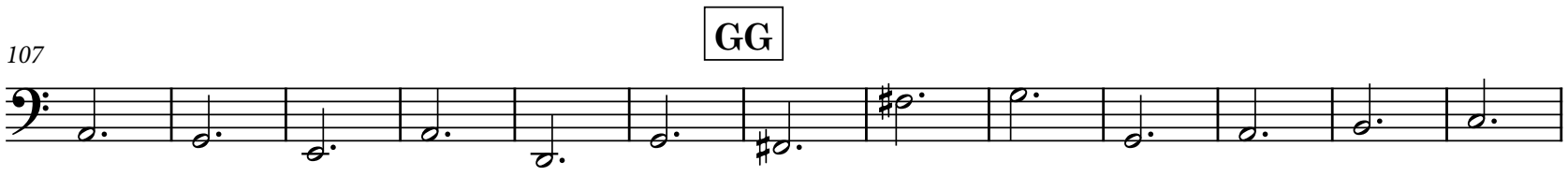
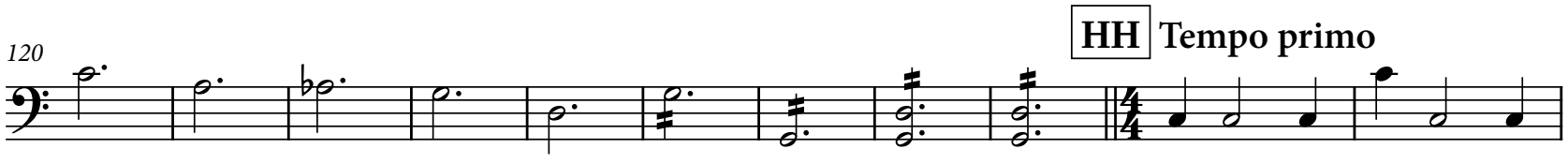
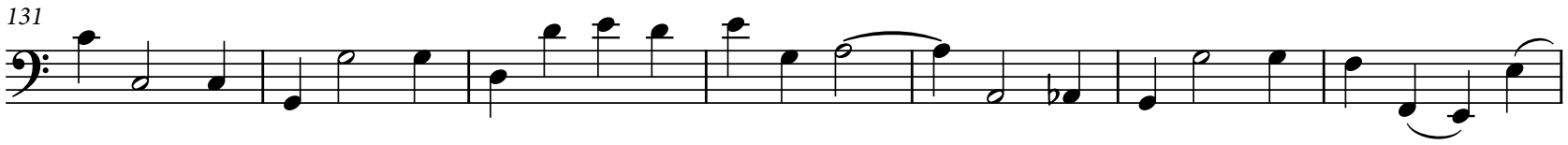

107
GG


120
HH
Tempo primo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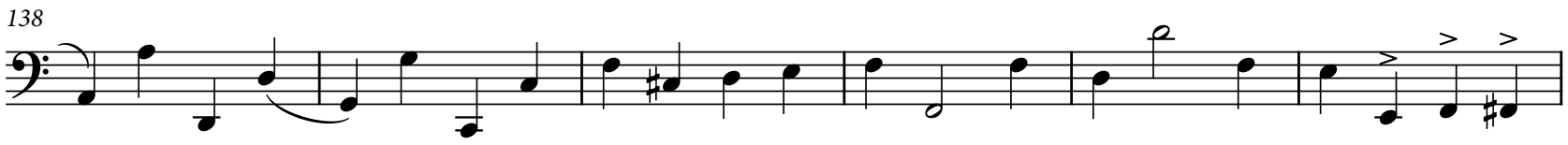
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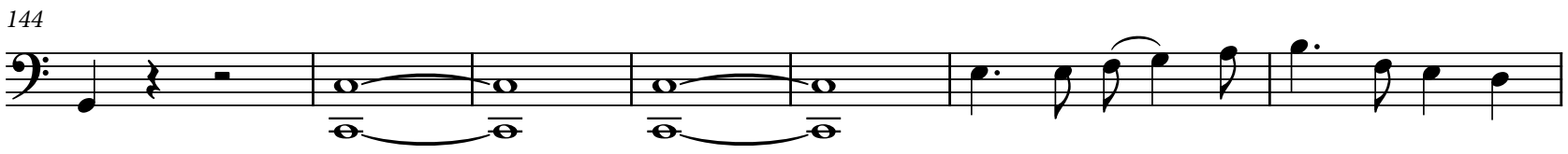
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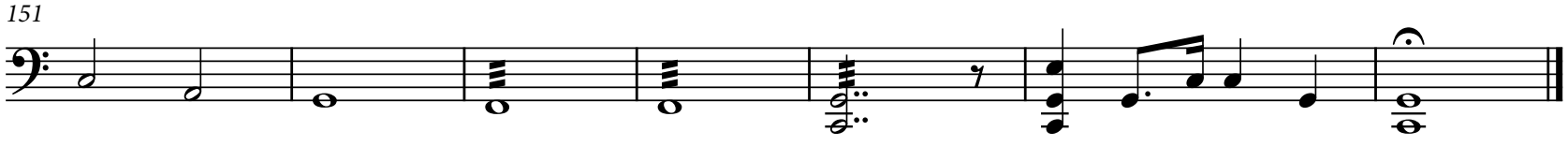
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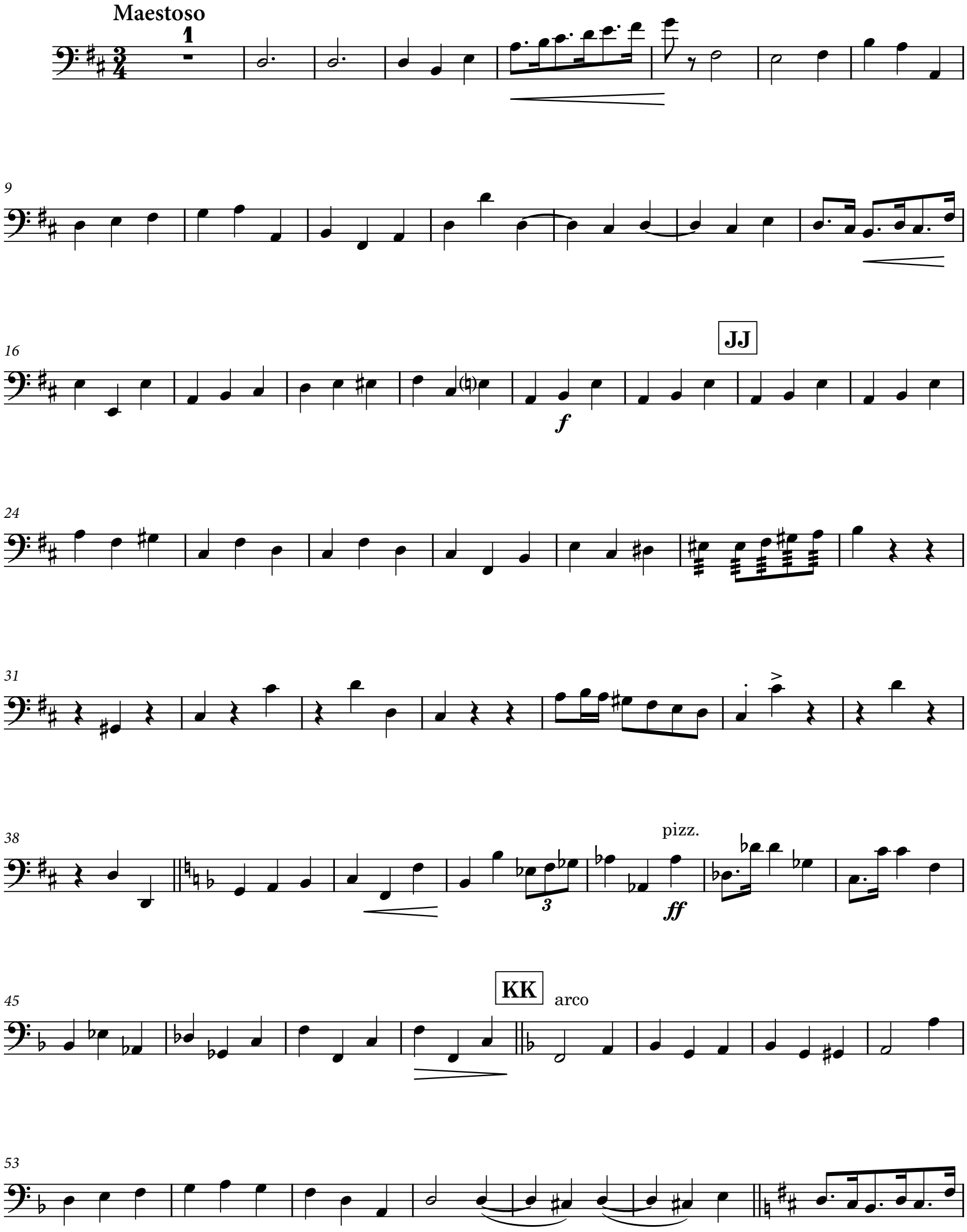
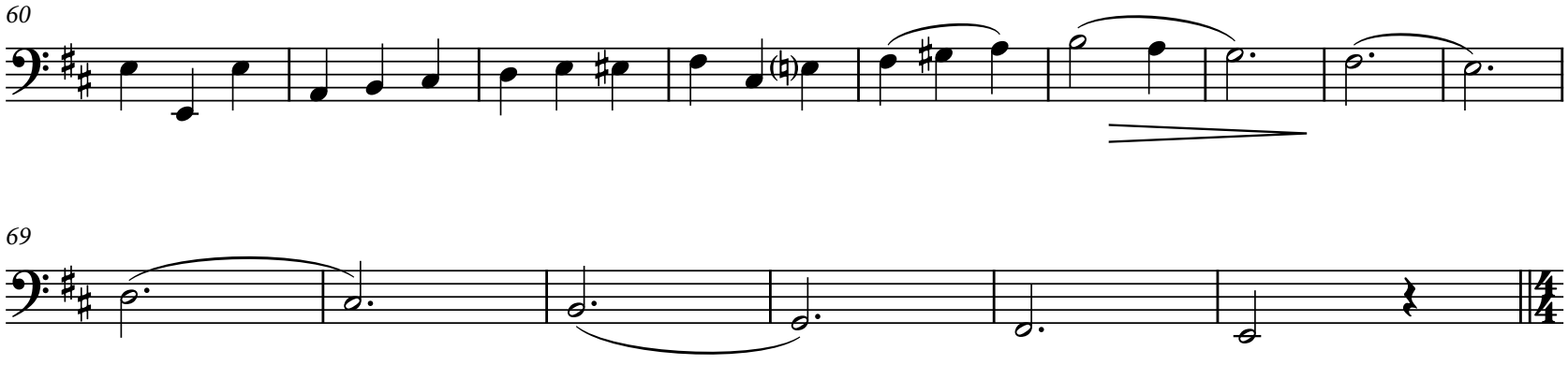
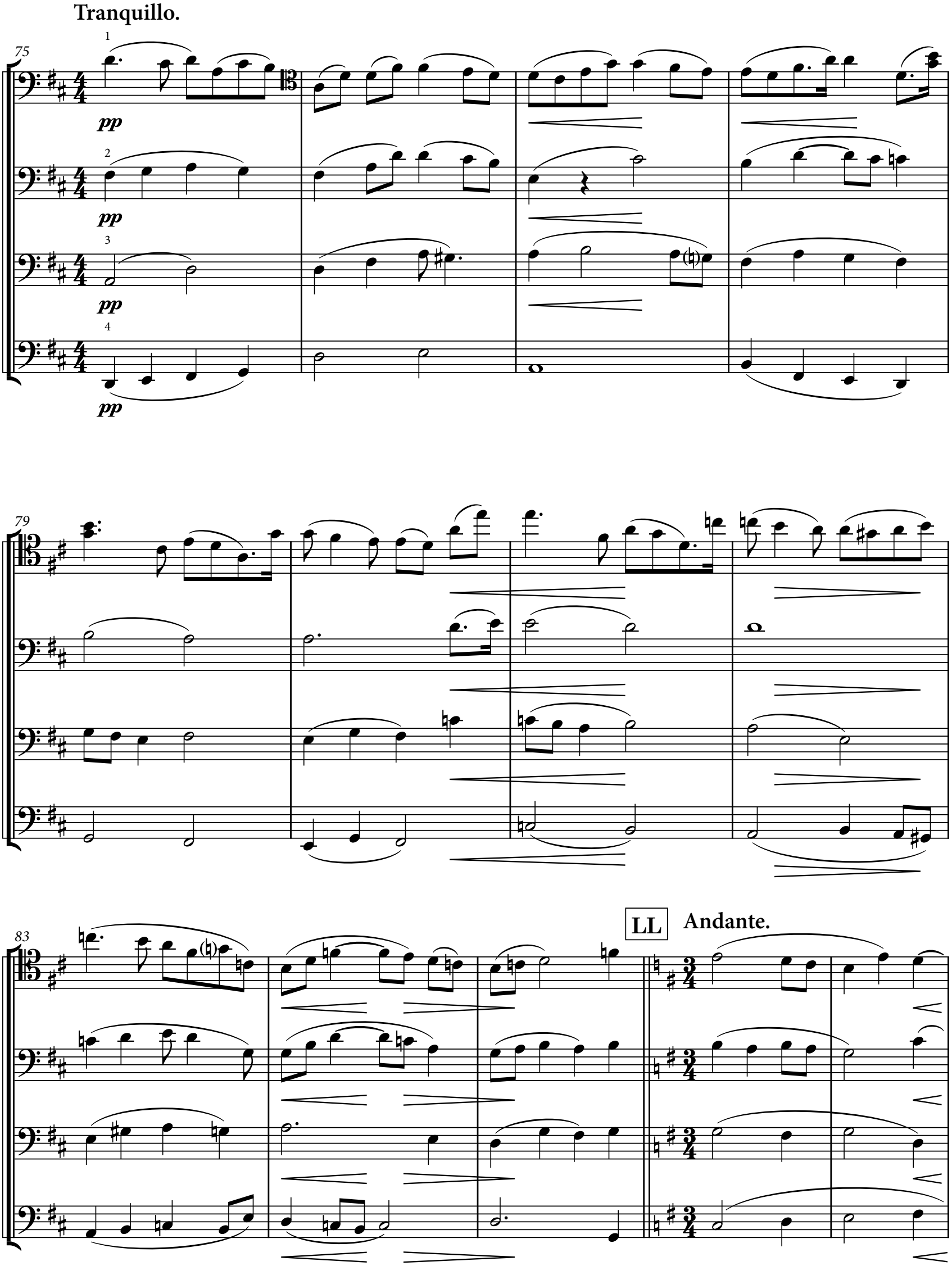
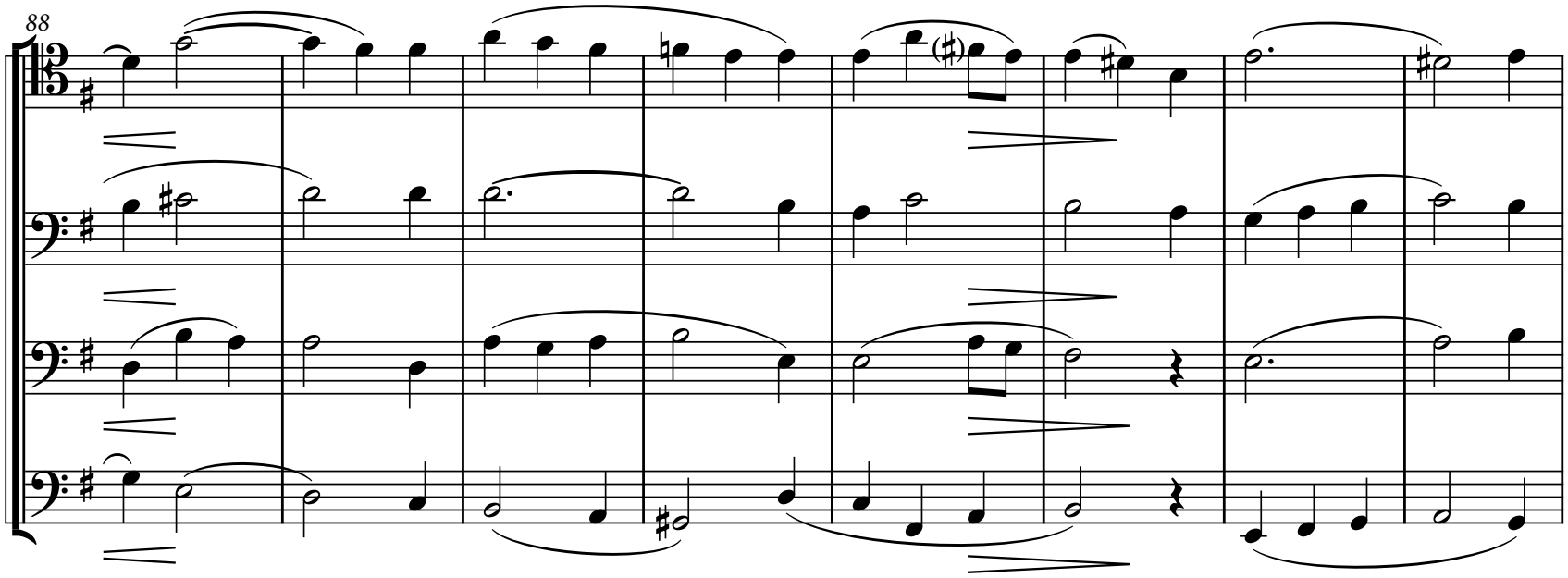
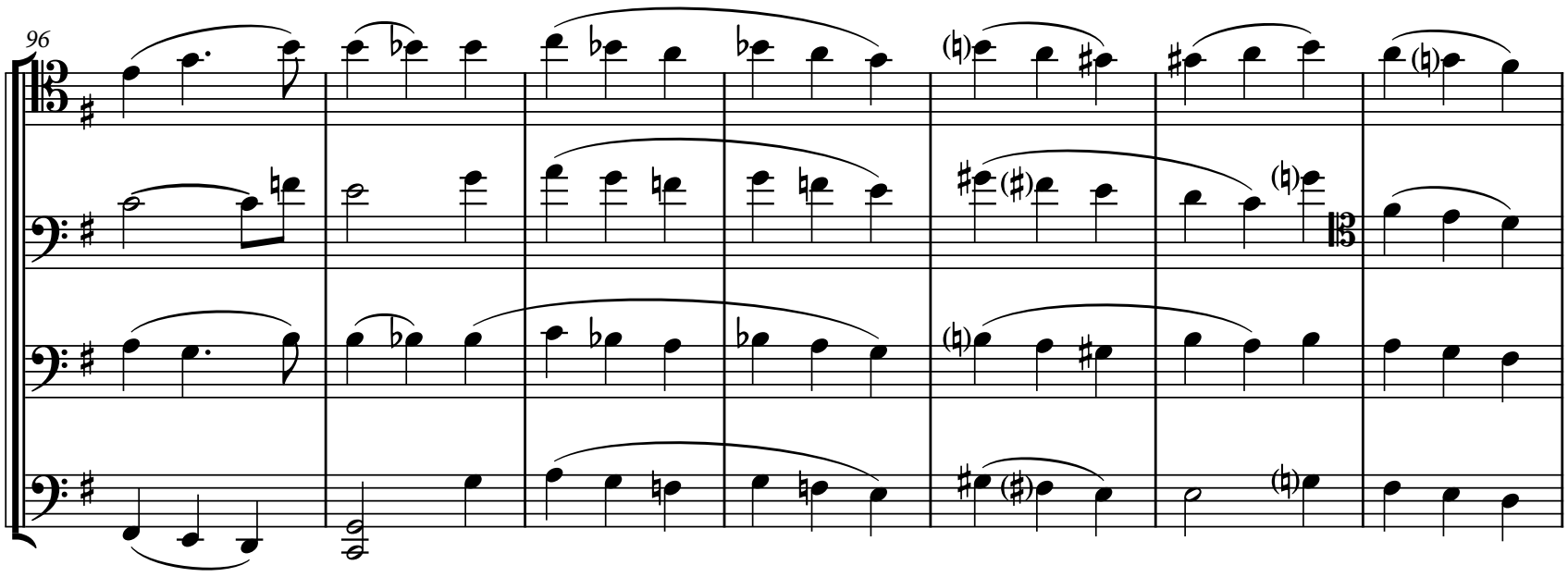
No. 6 - “In England’s Name”

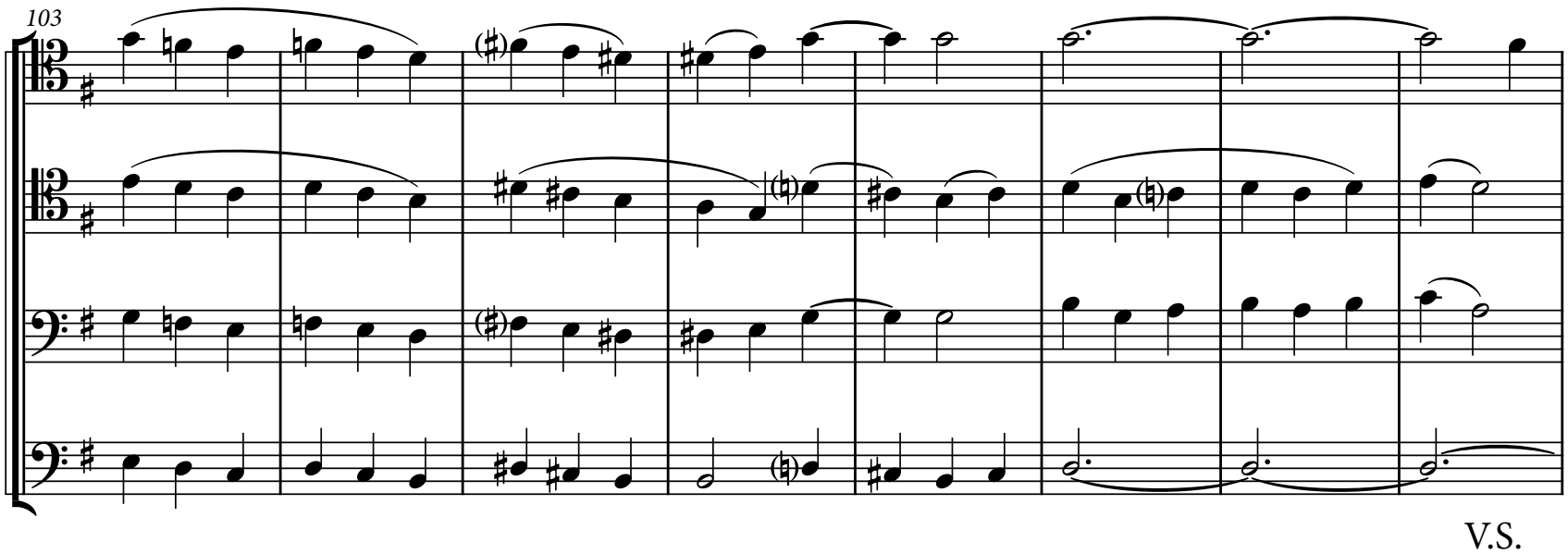



60
69

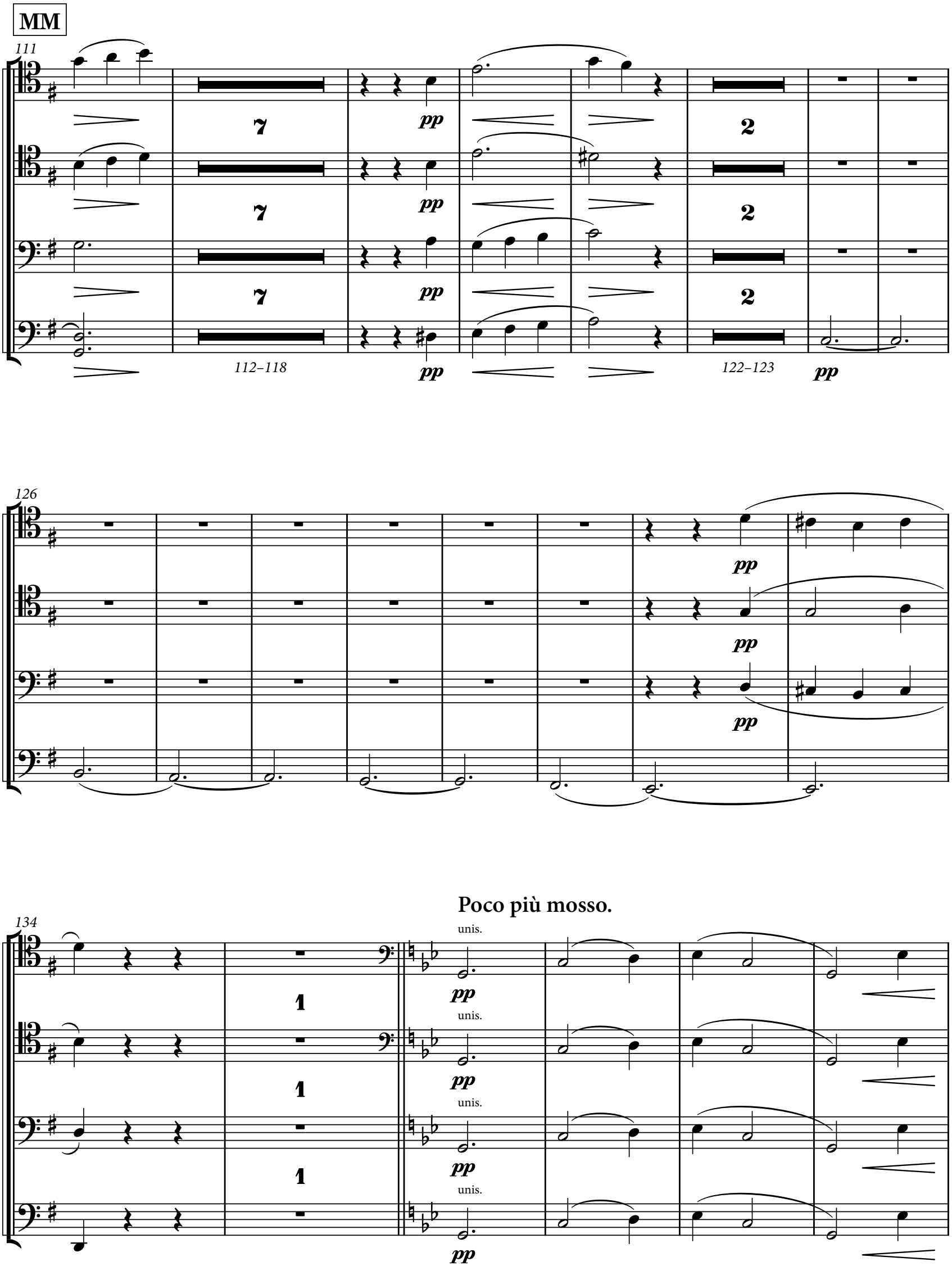

Tranquillo.
75
1
pp
2
pp
3
pp
4
pp
79
83
LL
Andante.

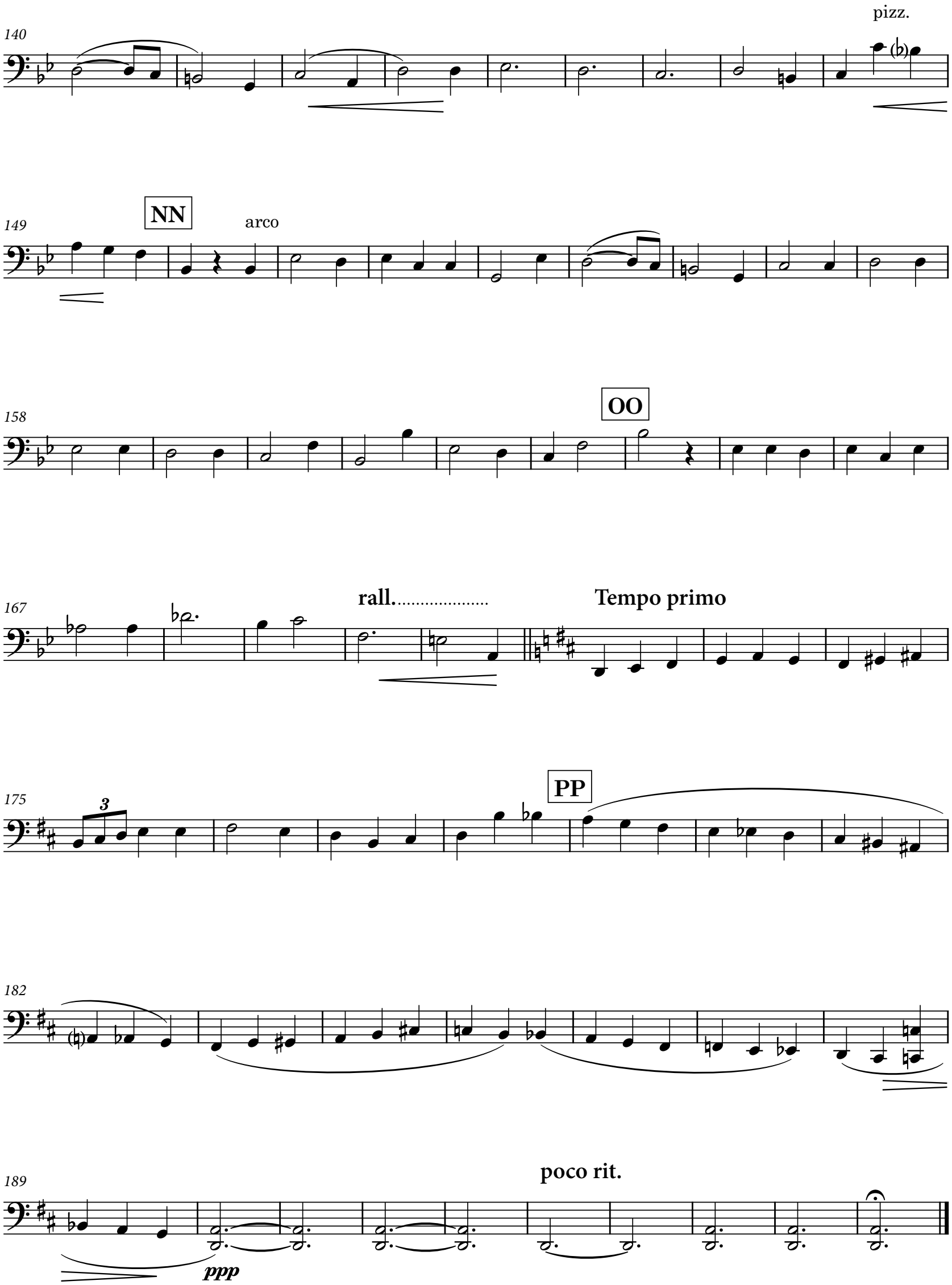






V.S.


MM
111
7
pp
2
112–118
122–123
126
134
Poco più mosso.
unis.
1


pizz.
140
149
NN
arco
158
OO
167
rall.
Tempo primo
175
PP
182
189
poco rit.
ppp

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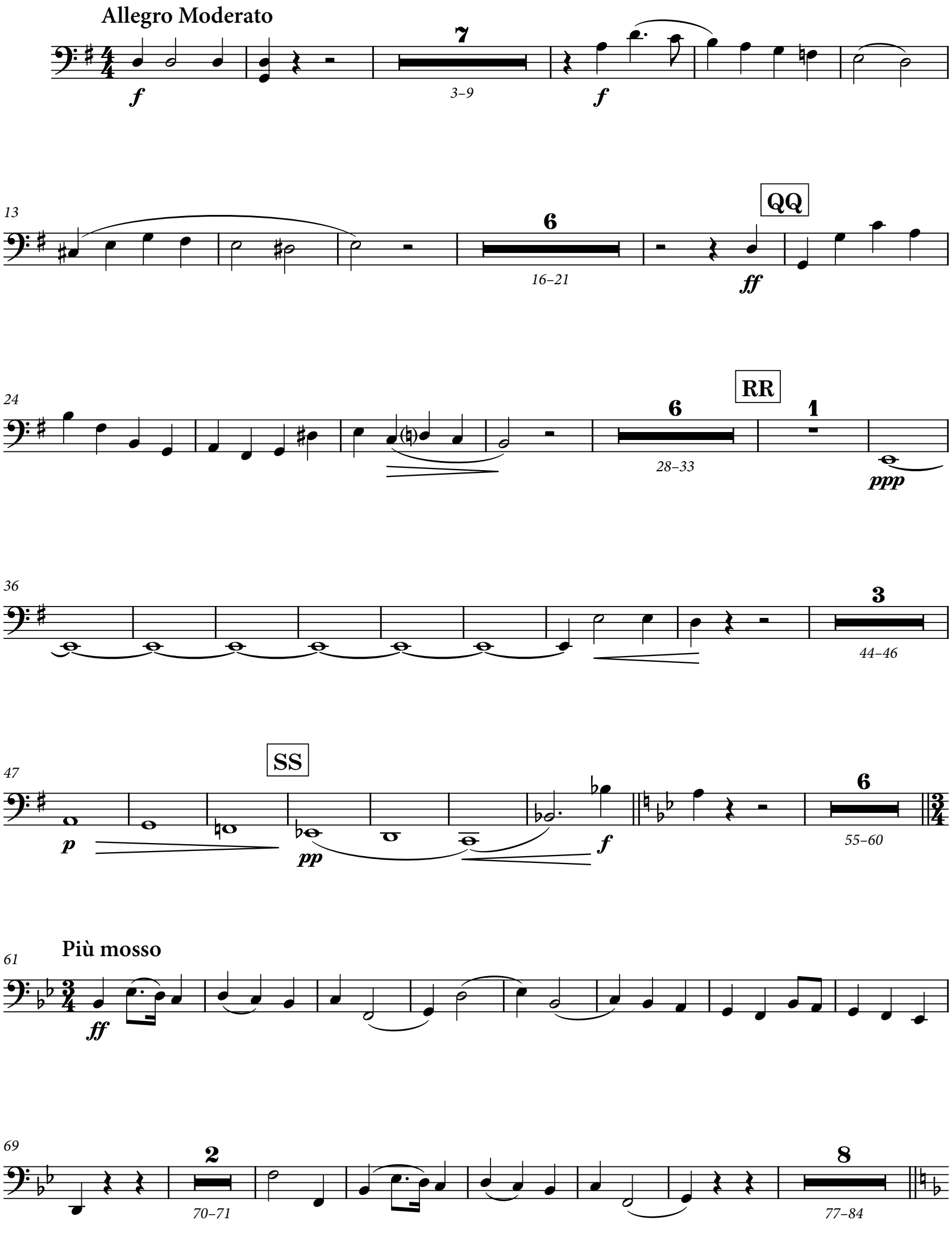
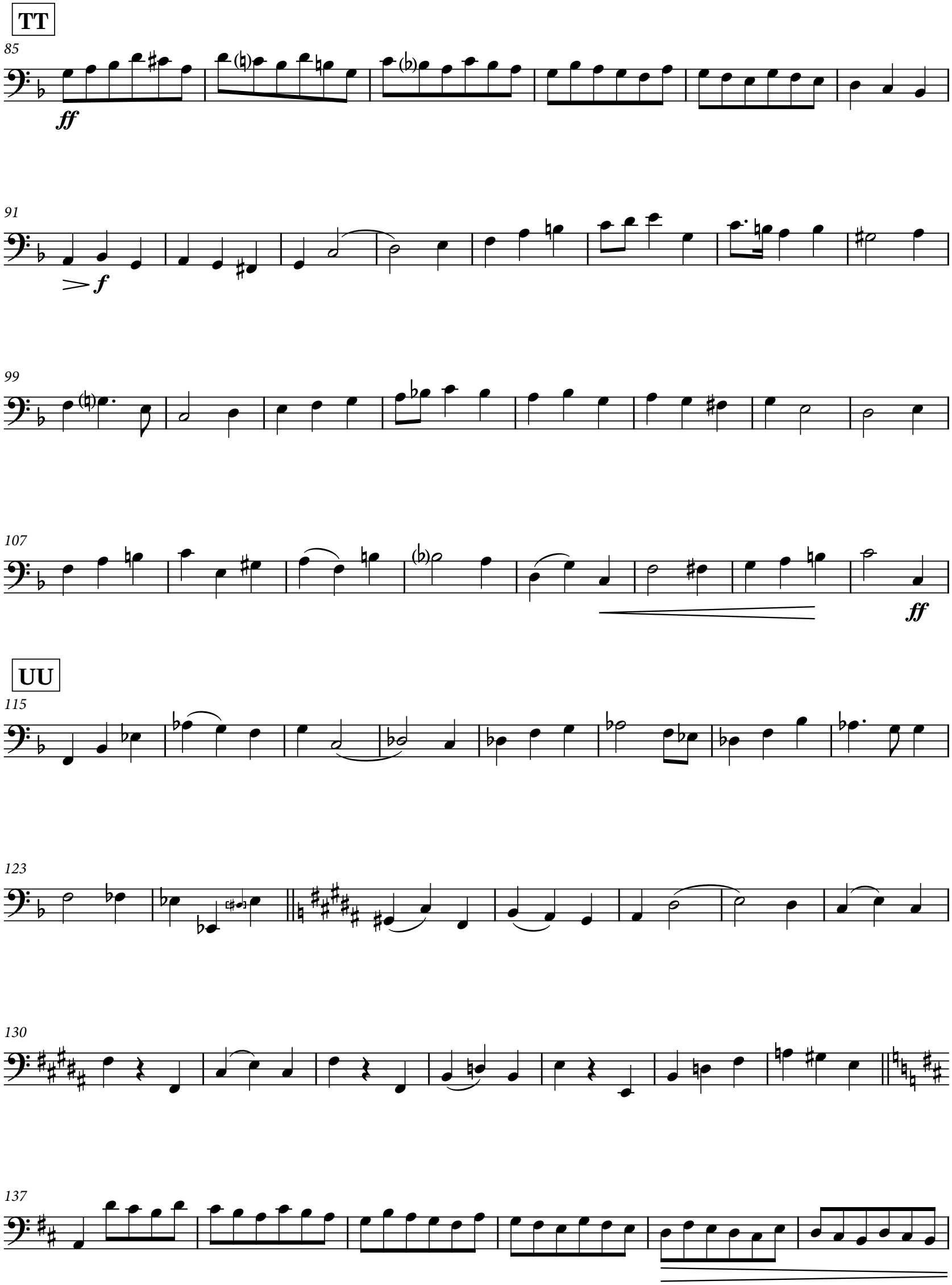
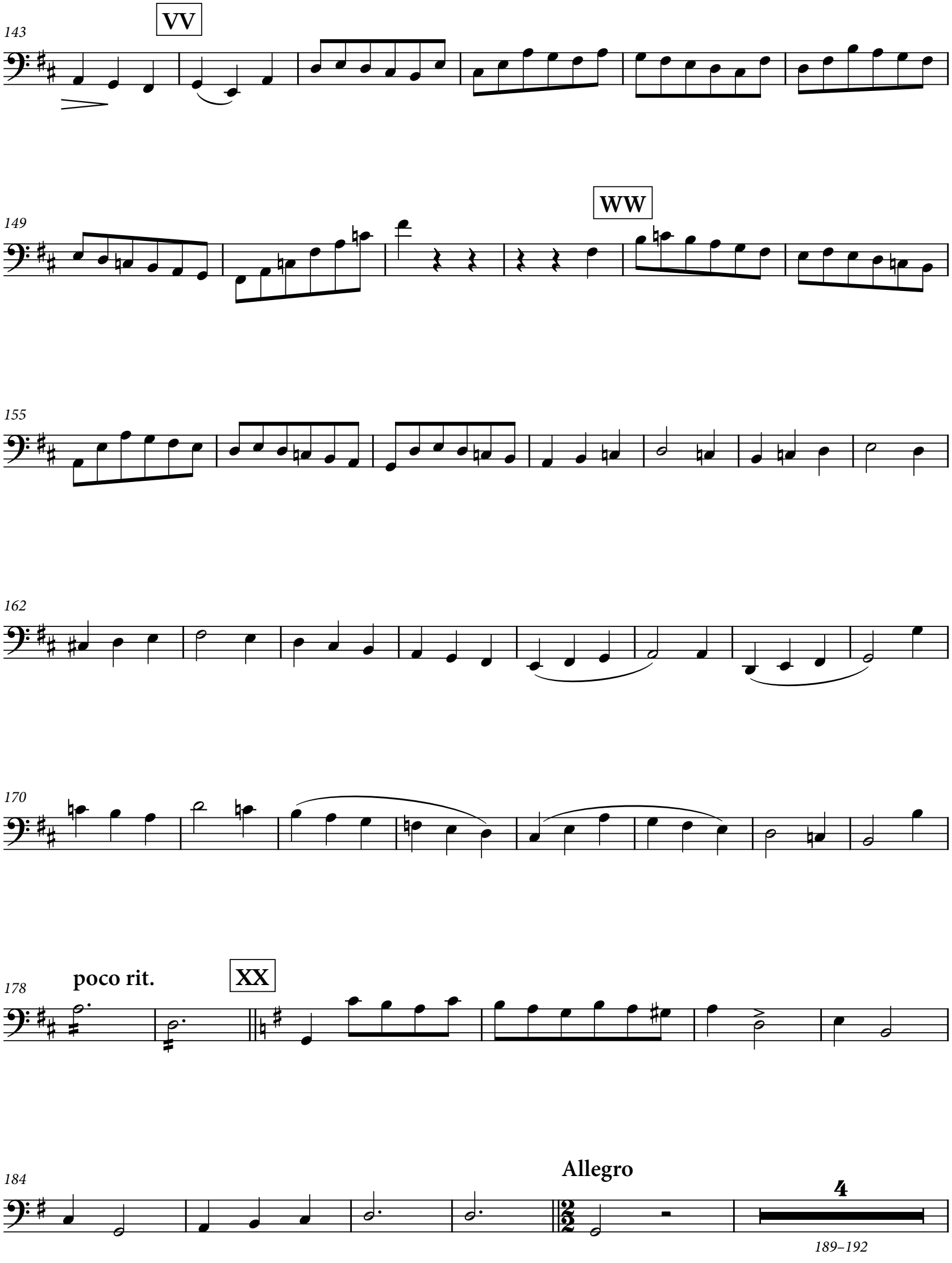
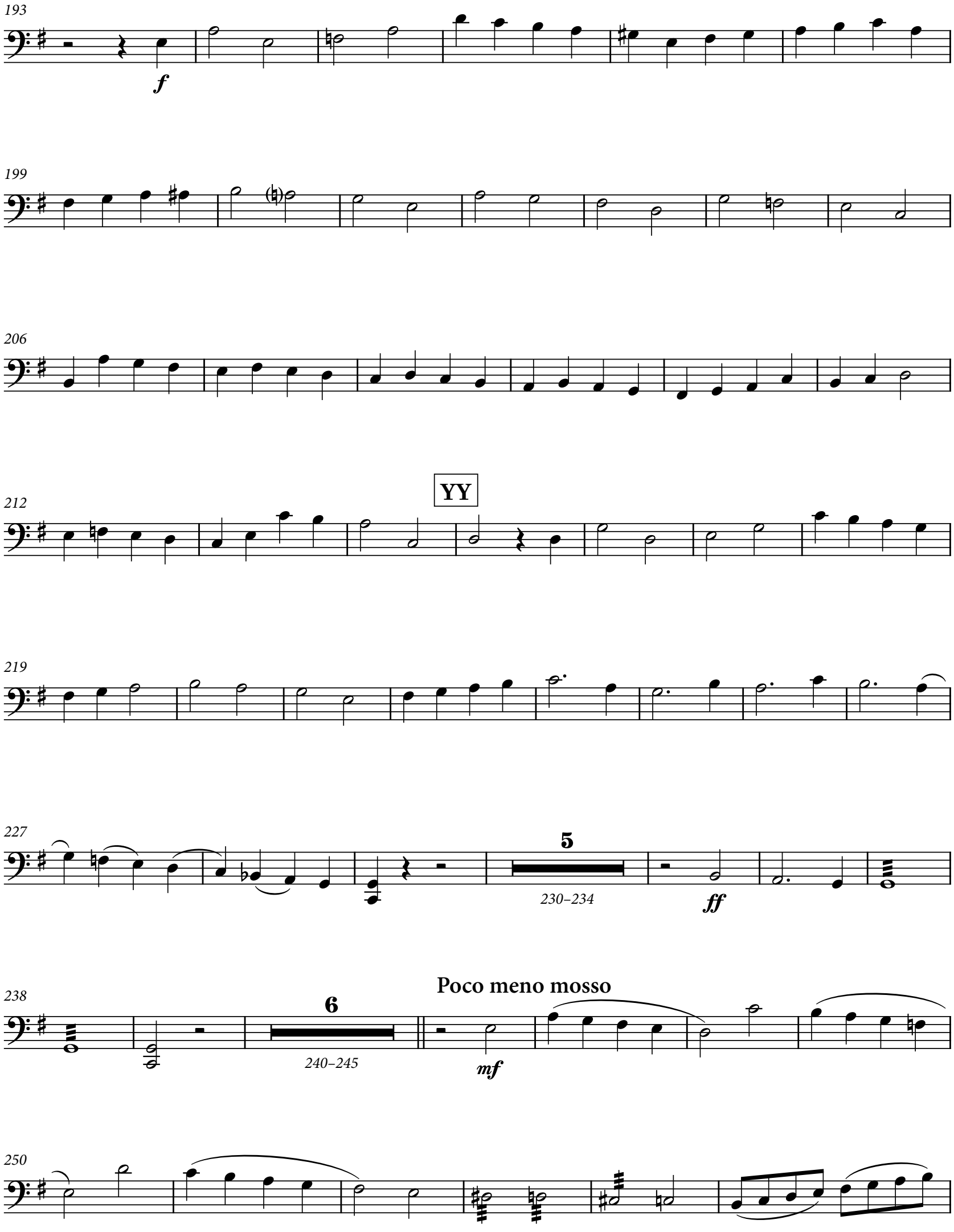
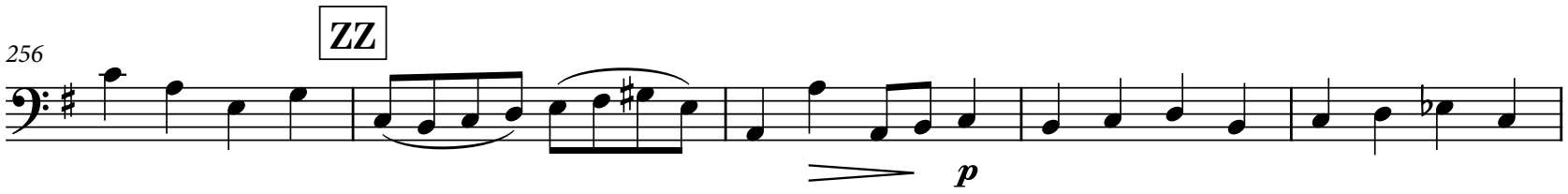
No. 7 - “O While Around Our Shores”

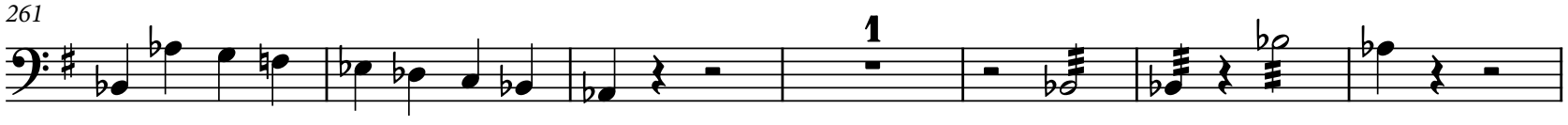



TT
85
ff
91
f
99
107
ff
UU
115
123
130
137


143
VV
149
WW
155
162
170
178
poco rit.
XX
184
Allegro
4
189–192


193
f
199
206
212
YY
219
227
5
230–234
ff
238
6
240–245
Poco meno mosso
mf
250


256
ZZ
p


261
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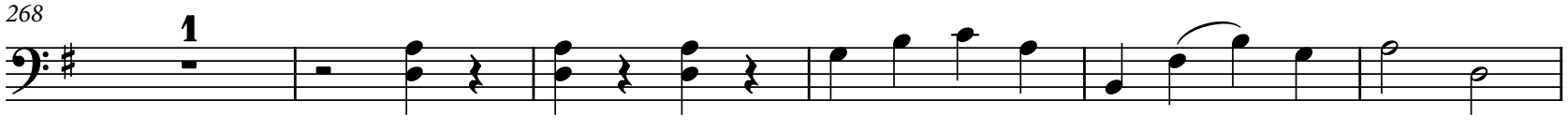
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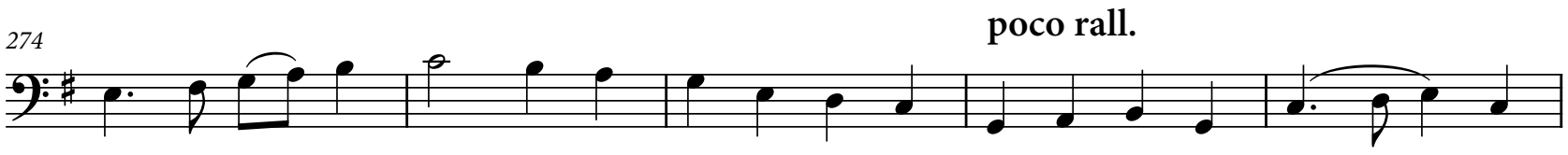
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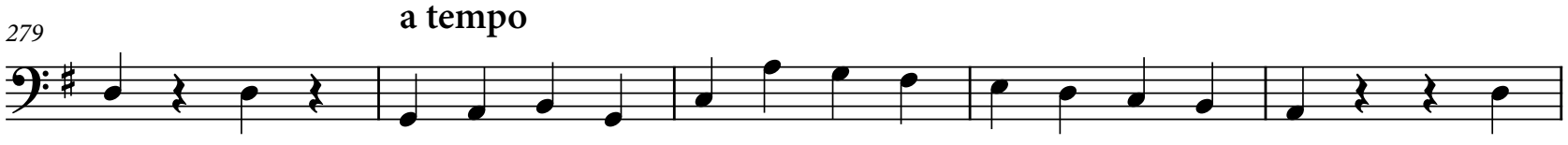
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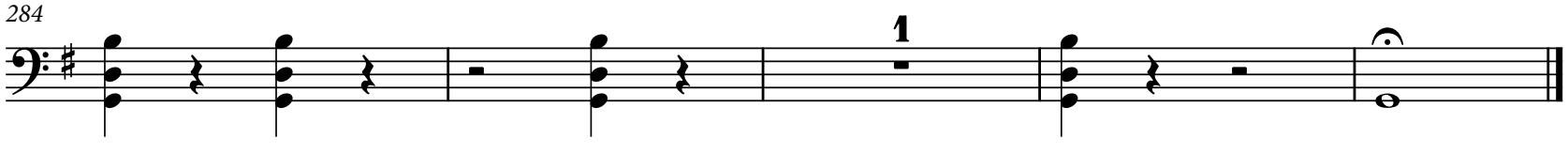
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