



# A SEA SONG

for

Two Sopranos, Two Violins and Piano

POEM BY

Thomas Lovell Beddoes

1803—1849

MUSIC BY

Ivor Atkins

1869—1953

FULL SCORE

COVER IMAGE

“A Ship at Sea, Sunset” by Edward Moran 1829 - 1901



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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.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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### Source Information

*Full Score Manuscript*  
*Vocal Score*

Royal College of Music Library, London MS 5026b  
n.a.

*Manuscript Transcription & Score Preparation*

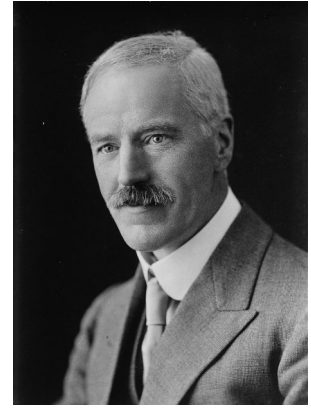
David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro 5.1.0.2068    *Audio Software:* NotePerformer 3    *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

**Sir Ivor Algonron Atkins** (29 November 1869 – 26 November 1953) was the choirmaster and organist at Worcester Cathedral from 1897 to 1950, as well as a composer of songs, church music, service settings and anthems. He is best known for editing Allegri's *Miserere* with the famous top-C part for the treble. He is also well known for "The Three Kings", an arrangement of a song by Peter Cornelius as a choral work for Epiphany.

Born into a Welsh musical family at Llandaff, Atkins graduated with a bachelor of music degree from The Queen's College, Oxford in 1892, and subsequently obtained a Doctorate in Music (Oxford). He was assistant organist of Hereford Cathedral (1890-1893) and organist of St Laurence Church, Ludlow from 1893 to 1897.[2] He directed the triennial Three Choirs Festival from his appointment at Worcester in 1897 through until 1948 (acting as conductor for 12 of them), and he succeeded in the difficult task of reviving the Festival in 1920 after a suspension of six years.



With his friend Edward Elgar he prepared what quickly became the standard edition of Bach's *St. Matthew Passion*. In 1904 Elgar dedicated the third of his *Pomp and Circumstance Marches* to him. Atkins also collaborated with Elgar on the cantata *Hymn of Faith*, which Atkins composed for the 1905 Three Choirs Festival in Worcester. Elgar prepared the text for him from the scriptures and took a great interest in its composition. It was revived in October 1995 at Worcester Cathedral and played by the BBC Philharmonic Orchestra and the Worcester Festival Choral Society, conducted by Donald Hunt. A BBC recording exists. And it was Atkins who later suggested that Elgar's *Severn Suite*—produced in 1930 as a brass band competition piece, and arranged for orchestra in 1932—should be transcribed for organ; Elgar suggested that Atkins do the arrangement himself. The resulting work—on which Elgar and Atkins worked together—was completed in 1932 and published as Elgar's 'Second Organ Sonata'.

Other compositions included a *Magnificat and Nunc dimittis in G* (which has been recorded by the Choir of Worcester Cathedral), the anthem *If Ye then be Risen with Christ* (published Novello, 1904), the *Chorale Prelude on the tune 'Worcester'* (published 1924) and songs such as *The Shepherdess*, *The Years at the Spring*, and *Elleen*, in Victorian ballad style. He was knighted in 1921 for services to music and was President of the Royal College of Organists from 1935 to 1936.

Atkins married Katherine Butler in 1899. Katherine became Mayor of Worcester in 1937. She died in 1954. Their ashes were interred in Worcester Cathedral. Their son, Edward Wulstan Ivor Atkins (1904-2003) was an engineer and writer. He was Elgar's godson and wrote *The Elgar/Atkins Friendship* in 1984. Ivor Atkins' students included composer Florence Margaret Spencer Palmer and the blind pianist and composer Alec Templeton.

[https://en.wikipedia.org/wiki/Ivor\\_Atkins](https://en.wikipedia.org/wiki/Ivor_Atkins)

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## TO SEA ! TO SEA !

Thomas Lovell Beddoes

1803—1849

TO sea, to sea! The calm is o'er;	To sea, to sea! our wide-winged bark
The wanton water leaps in sport,	Shall billowy cleave its sunny way,
And rattles down the pebbly shore;	And with its shadow, fleet and dark,
The dolphin wheels, the sea-cow snorts,	Break the caved Tritons' azure day,
And unseen mermaids' pearly song	Like mighty eagle soaring light
Comes bubbling up, the weeds among.	O'er antelopes on Alpine height.
Fling broad the sail, dip deep the oar:	The anchor heaves, the ship swings free,
To sea, to sea! The calm is o'er.	The sails swell full. To sea, to sea!

# A Sea Song

Thomas Lovell Beddoes

Ivor Atkins

**Allegro con brio** *f*

Soprano I  
Soprano II

To sea! to sea! the calm is

Violin 1  
Violin 2

*f*

Piano

*mf* *dim.* *mf*

4 *ff*

S. I  
S. II

o'er, The wan - ton wa - ter leaps in sport, And

Vln 1  
Vln 2

*mf* *p*

Pno

*cresc.*

A Sea Song

7

S. I  
rat - tles down, \_\_\_\_\_ rat - tles down the peb - - bly

S. II

Vln 1  
*f*

Vln 2

Pno  
*f*

9

S. I  
shore, \_\_\_\_\_ To

S. II  
*f*  
To sea! to sea! \_\_\_\_\_ the calm is

Vln 1  
*p* *pp*

Vln 2  
*p*

Pno  
*mf* (b) (b) (b)

11

S. I  
sea! to sea! \_\_\_\_\_ the calm is o'er, \_\_\_\_\_ The

S. II  
o'er, \_\_\_\_\_ The wan - ton wa - - ter leaps in

Vln 1  
*p*

Vln 2  
*mf*

Pno

13

S. I  
wan - ton wa - - ter leaps in sport, And rat - tles

S. II  
sport, \_\_\_\_\_ in sport, \_\_\_\_\_

Vln 1  
*mf*

Vln 2  
*mf*

Pno

A Sea Song

15

S. I  
down, down the peb - bly shore ;

S. II  
down, down the peb - bly shore ;

Vln 1  
*f*

Vln 2

Pno  
*mp*  
leggero.

17

S. I

S. II  
*f*  
The

Vln 1  
*p*

Vln 2  
*p*

Pno  
*cresc.*



19

S. I *f* The dol - phin wheels, — the sea - cows

S. II *p* dol - phin wheels, — the sea - cows snort, — — — — — And

Vln 1 *f* *dim.*

Vln 2 *f* *dim.*

Pno *sf* *mp* *p*

21

S. I *pp* snort, — — — — — And un - seen mer - maids' pear - ly

S. II un - - seen mer - maids' pear - ly song Comes

Vln 1 *pp*

Vln 2 *pp*

Pno *dim.*

23 *cresc.*

S. I  
song \_\_\_\_\_ Comes bub - bling up, comes

S. II  
bub - - bling up, the weeds a - mong, comes bub - - -

Vln 1  
*pp*

Vln 2  
*pp*

Pno  
*cresc.*

25 *cresc.* *f*

S. I  
bub - bling up, the weeds a - mong, comes bub - bling up, the weeds a -

S. II  
- bling up, the weeds a - mong, comes bub - bling up, the weeds a -

Vln 1  
*f*

Vln 2

Pno  
*f*

28

S. I  
- mong.

S. II  
- mong.

Vln 1

Vln 2

Pno

30

S. I  
*mf*  
Fling broad the sail! \_\_\_\_\_ dip deep the oar : \_\_\_\_\_ To sea! \_\_\_\_\_ to sea! \_\_\_\_\_ the

S. II  
*mf*  
Fling broad the sail! \_\_\_\_\_ dip deep the oar : \_\_\_\_\_ To sea! \_\_\_\_\_ the

Vln 1  
*mf* *f* pizz.

Vln 2  
*mf* *f* pizz.

Pno  
*mf* *f*

33

S. I  
calm is o'er, *f* Fling broad the sail! dip deep the

S. II  
calm is o'er, *f* Fling broad the sail! dip deep the oar :—

Vln 1  
*mf* *arco* *sf* *f* *sf*

Vln 2  
*mf* *arco* *sf* *f* *sf*

Pno  
*mf* *sf* *f* *sf*

36

S. I  
oar :— To sea! to sea! the calm is o'er. *ff* *rall.* *a tempo*

S. II  
To sea! to sea! the calm is o'er. *ff*

Vln 1  
*ff* *sfz* *pizz.* *a tempo*

Vln 2  
*ff* *sfz* *pizz.* *a tempo*

Pno  
*ff* *rall.* *sf* *ff* *a tempo*

39 *f*

S. I  
To sea! to sea! — our wide-wing'd bark — Shall

S. II

Vln 1 *arco*  
*mf*

Vln 2

Pno  
*dim.* *mf*

42

S. I  
bil - lowy cleave its sun - ny way, — Our wide - wing'd bark — Shall

S. II

Vln 1 *f*

Vln 2 *arco*  
*p* *f*

Pno  
*cresc.*

45

S. I  
bil - lowy cleave its sun - - ny way, *f*

S. II  
To

Vln 1  
*p*

Vln 2

Pno

47

S. I  
*f*  
To sea! to sea! our wide - wing'd

S. II  
sea! to sea! our wide - wing'd bark Shall

Vln 1  
*pp*  
*p*

Vln 2  
*p*

Pno

49

S. I  
bark \_\_\_\_\_ Shall bil - lowy cleave its sun - ny way, our bark shall

S. II  
bil - lowy cleave its sun - ny way, \_\_\_\_\_ our bark \_\_\_\_\_ shall

Vln 1  
*mf* *mf*

Vln 2  
*mf* *mf*

Pno

52

S. I  
bil - - lowy cleave its sun - ny way,

S. II  
bil - - lowy cleave its sun - ny way,

Vln 1  
*f*

Vln 2

Pno  
*p*  
leggiero.

54

S. I *f* And

S. II *f* And with its shad - ow fleet and

Vln 1 *p* *f* *dim.*

Vln 2 *p* *f* *dim.*

Pno *p* *cresc.* *sf* *p*

57

S. I with its shad - ow, fleet and dark, Break the cav - ed Tri - ton's a - zure

S. II dark, Break the cav ed Tri - ton's a - zure day, Like

Vln 1 *pp*

Vln 2 *pp*

Pno *pp*



60 *cresc.*

S. I  
day, \_\_\_\_\_ Like might - y, like might - y ea - gles, soar - ing

S. II  
might - y ea - gles, soar - ing light, like might - - y ea - gles, soar - ing

Vln 1  
*pp*

Vln 2  
*pp*

Pno  
*cresc.*

63 *f*

S. I  
light \_\_\_\_\_ O'er an - te - lopes\_ on Al - pine height. \_\_\_\_\_

S. II  
light \_\_\_\_\_ O'er an - te - lopes\_ on Al - pine height.

Vln 1  
*f*

Vln 2

Pno  
*f*

66 *mf*

S. I  
The an - chor heaves! the ship swings free! The

S. II  
The an - chor heaves! the ship swings

Vln 1

Vln 2 *mf*

Pno *sf*

69 *sf*

S. I  
sail swells full! To sea! to sea! The an - chor

S. II  
free! The sail swells full! To sea! The an - chor heaves! the

Vln 1 *f* pizz. arco *mf* *sf*

Vln 2 *f* pizz. arco *mf* *sf*

Pno *sf*

72

S. I  
heaves !\_\_ the ship swings free !\_\_ The sail\_\_ swells full !\_\_ to sea !\_\_ to

S. II  
ship swings free !\_\_ The sail\_\_ swells full !\_\_ to sea !\_\_ to

Vln 1  
*f sf ff sfz*

Vln 2  
*f sf ff sfz*

Pno  
*ff sf*

rall. a tempo

75

S. I  
sea !\_\_

S. II  
sea !\_\_

Vln 1  
*ff*

Vln 2  
*ff*

Pno  
*ff rfz*

rall. a tempo

Red.



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