



# Sea drift

**Samuel Coleridge-Taylor**  
**(1875-1912)**

**Samuel Coleridge-Taylor** (1875-1912) was born in London, England. His parents were Dr. Daniel Peter Hughes Taylor, a Sierra Leonean Creole, and Alice Hare Martin, an English woman. Dr. Taylor returned to Africa not knowing he had a son in London. His middle name Coleridge was after the poet Samuel Taylor Coleridge and he later assumed the name Coleridge-Taylor. He was raised in Croydon (London) by his mother and her father. Taylor studied violin at the Royal College of Music and composition under Charles Villiers Stanford. He was appointed a professor at the Crystal Palace School of Music and conducted the orchestra at the Croydon Conservatoire. Coleridge-Taylor earned a reputation as a composer and was later helped by Edward Elgar. Music editor and critic August Jaeger considered him "a genius." Coleridge-Taylor made three tours of the United States, which increased his interest in his racial heritage, and at one stage seriously considered migrating there. In 1904, he was received by President Theodore Roosevelt at the White House, an unusual honor in those days for a man of African descent and appearance. He was given the title "the African Mahler" from the white orchestral musicians in New York in 1910. Coleridge-Taylor was greatly admired by African Americans; in 1901, a 200-voice African-American chorus was founded in Washington, D.C., named the Samuel Coleridge-Taylor Society. Coleridge-Taylor's greatest success was his cantata *Hiawatha's Weddingfeast*. He composed orchestral works, chamber music, anthems, part-songs and other works. He died of pneumonia at age 37.

See where she stands, on the wet sea-sands,  
Looking across the water:  
Wild is the night, but wilder still  
The face of the fisher's daughter !

What does she there, in the lightning's glare,  
What does she there, I wonder?  
What dread demon drags her forth  
In the night and wind and thunder?

Is it the ghost that haunts this coast?—  
The cruel waves mount higher,  
And the beacon pierces the stormy dark  
With its javelin of fire.

Beyond the light of the beacon bright  
A merchantman is tacking;  
The hoarse wind whistling through the shrouds,  
And the brittle topmasts cracking.

The sea it moans over dead men's bones,  
The sea it foams in anger;  
The curlews swoop through the resonant air  
With a warning cry of danger.

The star-fish clings to the sea-weed's rings  
In a vague, dumb sense of peril;  
And the spray, with its phantom-fingers, grasps  
At the mullein dry and sterile.

O, who is she that stands by the sea,  
In the lightning's glare, undaunted?  
Seems this now like the coast of hell  
By one white spirit haunted!

The night drags by; and the breakers die  
Along the ragged ledges;  
The robin stirs in its drenchèd nest,  
The hawthorn blooms on the hedges.

In shimmering lines, through the dripping pines,  
The stealthy mom advances;  
And the heavy sea-fog straggles back  
Before those bristling lances!

Still she stands on the wet sea-sands;  
The morning breaks above her,  
And the corpse of a sailor gleams on the rocks—  
What if it were her lover?

Thomas Bailey Aldrich (1836-1907)

# Sea drift

Samuel Coleridge-Taylor

**Allegro vivace** ♩ = 92

T1&2 *pp*

B1&2 *pp*

See! \_\_\_\_\_ see! \_\_\_\_\_

See! \_\_\_\_\_ see! \_\_\_\_\_

T1&2 *p*

B1&2 *p*

see \_\_\_\_\_ where she stands,

see where she stands, on the wet sea - sands, Look - ing a - cross the wa - ter:

T1&2

B1&2

Wild \_\_\_\_\_ is the night,

Wild is the night, but wild - er still The face of the fish - er's daugh - ter!

## Sea drift

13 *f*

T1&2  
8  
What does she there, in the light - ning's glare, \_\_\_\_\_

B1&2  
*f*  
What does she there, in the light - ning's glare, \_\_\_\_\_

17 *pp*

T1&2  
8  
What does she there, I \_\_\_\_\_ won - der? \_\_\_\_\_

B1&2  
*pp*  
What does she there, I \_\_\_\_\_ won - der? \_\_\_\_\_ What

21 *f*

T1&2  
8  
What dread de - mon drags her forth In the  
What dread de - mon drages her forth In the

B1&2  
*f*  
dread de - mon drags her forth In the

25

S1&2

A1&2

T1&2

B1&2

night and wind and thun - der? See where she  
 night and wind and thun - der?  
 night and wind and thun - der?

30

S1&2

A1&2

T1&2

B1&2

see! see where she  
 see! see where she stands, on the wet sea - sands,  
 stands, see where she stands;

## Sea drift

35

S1&2

stands, \_\_\_\_\_ Wild \_\_\_\_\_ is the

A1&2

Look - ing a - cross the wa - ter: Wild is the night, but wild - er still The

39

S1&2

night, \_\_\_\_\_ What does she there, in the

A1&2

face of the fish - er's daugh - ter! What does she there, in the

43

S1&2

light - ning's glare, \_\_\_\_\_ What does she there, I \_\_\_\_\_

A1&2

light - ning's glare, \_\_\_\_\_ What does she there, \_\_\_\_\_

47

S1&2  
 won - der? \_\_\_\_\_ What dread de - mon drags her

A1&2  
 won - der? \_\_\_\_\_ What dread de - mon drags her

52

S1&2  
 forth In the night and wind and thun - der? \_\_\_\_\_

A1&2  
 forth In the night and wind and thun - der? \_\_\_\_\_

57

S1&2

A1&2

T1&2

B1&2

*pp* 3  $\wedge$  3  $\wedge$

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_

61

S1&2

A1&2

T1&2

B1&2

3  $\wedge$  3  $\wedge$  3  $\wedge$

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_

Is it the ghost \_\_\_\_\_ that haunts \_\_\_\_\_ this coast?— \_\_\_\_\_



65

S1&2 *mp* *cresc.*  
The cru - el waves mount

A1&2 *mp* *cresc.*  
The cru - el waves mount high - er, the  
The waves mount

T1&2 *mp* *cresc.*  
The cru - el waves mount high - er, the

B1&2 *mp* *cresc.*  
The waves mount

69

S1&2 *f*  
high - er, mount high-er, And the bea - con pierc - es the

A1&2 *f*  
cru - el waves mount high - er, And the bea - con pierc - es the dark, \_\_\_\_\_  
high - er, And the bea - con pierc - es the

T1&2 *f*  
cru - el waves mount high - er, And the bea - con pierc - es the dark, \_\_\_\_\_

B1&2 *f*  
high - er, The bea - con pierc - es the

## Sea drift

73

S1&2 storm - - - y dark With its jav - e - lin of fire.\_\_\_\_\_

A1&2 pierc - es the storm - y dark \_\_\_\_\_ With its jav - e - lin of fire.\_\_\_\_\_

T1&2 storm - y dark pierc - es the storm - y dark With its jav - e - lin of fire, \_\_\_\_\_ its

B1&2 storm - y dark With its jav - e - lin of fire, its

77

S1&2 Be - yond the light \_\_\_\_\_ of the bea - con

A1&2 Be -

T1&2 jav - e - lin of fire.\_\_\_\_\_ Be - yond the light \_\_\_\_\_ of the bea - con

B1&2 jav - e - lin of fire.\_\_\_\_\_ Be -

81

S1&2 *mf* bright, \_\_\_\_\_ A mer - chant - man is tack - ing, is  
the bea - con

A1&2 yond the light of the bea - con bright, A mer - chant - man is

T1&2 bright, A mer - chant - man is tack - ing, is  
yond the light of the bea - con bright, A mer - chant - man is

B1&2 yond \_\_\_\_\_ the bea - con

84

S1&2 tack - ing; bright, The hoarse \_\_\_\_\_ wind whis - tling

A1&2 tack - ing; The hoarse wind whis - tling thro' the shrouds, the

T1&2 tack - ing; The hoarse wind whis - tling thro' the shrouds, the

B1&2 bright, The hoarse wind whis - tling

## Sea drift

87

S1&2 thro' \_\_\_\_\_ the shrouds, And the brit - tle top - masts

A1&2 hoarse wind whis-ting thro' the shrouds, And the brit - tle top - masts  
thro' the shrouds, And the brit - tle top - masts

T1&2 hoarse wind whis-ting thro' the shrouds, And the brit - tle top - masts

B1&2 thro' the shrouds, And the brit - tle top - masts

90

S1&2 crack - ing. —

A1&2 crack - ing. — The

T1&2 crack - ing, — the brit - tle top - masts crack - ing. —  
crack - ing, — the brit - tle top - masts crack - ing. —

B1&2 crack - ing, — the brit - tle top - masts crack - ing. —

93

S1&2

A1&2

T1&2

B1&2

sea it moans o - ver dead men's bones, The

The sea it

The sea it

*rall.* *mp*

*rall.* *mp*

97

S1&2

A1&2

T1&2

B1&2

The sea it moans o - ver dead men's bones, The

sea it moans, it moans, it

moans, it moans o - ver dead men's bones, The sea it moans, and it foams in

moans, it moans o - ver dead men's bones, The sea it moans, and it foams in

*L'istesso tempo*  
*molto espress.*

*pp*

*pp*

*pp*

*pp*

## Sea drift

100

S1&2  
sea — it foams in an - ger; The cur - lews swoop thro' the res - o - nant

A1&2  
foams in an - ger; The cur - lews swoop thro' the

T1&2  
an - ger; The cur - lews swoop thro' the res - o - nant air \_\_\_\_\_ With a

B1&2  
an - ger; The cur - lews swoop thro' the res - o - nant air \_\_\_\_\_ With a

103

S1&2  
air \_\_\_\_\_ With a warn - ing cry \_\_\_\_\_ of dan - ger. The

A1&2  
air With a warn - ing cry \_\_\_\_\_ of dan - ger. The

T1&2  
cry, with a warn - ing cry of dan - ger. The

B1&2  
cry, with a cry \_\_\_\_\_ of dan - ger. The

106

S1&2  
star - fish clings to the sea-weed's rings \_\_\_\_\_ In a

A1&2  
star - fish clings to the sea-weed's rings \_\_\_\_\_ In a

T1&2  
star - fish clings to the sea-weed's rings \_\_\_\_\_ In a

B1&2  
star - fish clings to the sea-weed's rings \_\_\_\_\_ It clings in a vague, dumb sense of

109

S1&2  
vague, dumb sense of per - il; And the spray, with its phan - tom - fin - gers,

A1&2  
vague sense of per - il; And the spray, with its fin - gers,

T1&2  
vague sense of per - il; And the spray, with its fin - gers,

B1&2  
per - il; And the spray, the spray, with its phan - tom - fin - gers,

## Sea drift

112

S1&2 *ff* grasps \_\_\_\_\_ At the mul - lein dry \_\_\_\_\_ and ster - ile.

A1&2 *ff* grasps At the mul - lein dry and ster - ile. O,

T1&2 *ff* grasps At the mul - lein dry and ster - ile. O,

B1&2 *ff* grasps At the mul - lein dry and ster - ile.

115

S1&2 *pp* O, who is she that stands by the sea? \_\_\_\_\_  
 who \_\_\_\_\_ is she that stands by the sea? \_\_\_\_\_

A1&2 *pp* O, who is she that stands by the sea? \_\_\_\_\_  
 who, \_\_\_\_\_

T1&2

B1&2 *mf* O,



119

S1&2

A1&2

T1&2

B1&2

O, who is she that stands by the sea? —

who — is she that stands by the sea? — O,

O, who is she that stands by the sea? —

123

S1&2

A1&2

T1&2

B1&2

O, who is she? — O, who is she? — O,

who — is she? O, who — is she? — O,

O, who is she? — O, who is she? — O,

who — is she? O, who — is she? — O,

O, who is she? — O, who is she? — O,

O, who is she? — O,

*poco accel.* *mp* *molto cresc.* *rall.* *f*

## Sea drift

*Tempo 1*

128

S1&2  
who stands by the sea? \_\_\_\_\_

A1&2  
who stands by the sea, In the light - ning's glare, un - daunt - ed?  
who is she that stands by the sea, the sea? \_\_\_\_\_

T1&2  
who stands by the sea? \_\_\_\_\_

B1&2  
who is she that stands by the sea? In the light - ning's glare, un - daunt - ed?

132

S1&2  
Stands by the sea? \_\_\_\_\_ The

A1&2  
Stands this, By one white spir - it haunt - ed!  
Seems this now like the coast of Hell, haunt ed! \_\_\_\_\_

T1&2  
Stands by the sea? \_\_\_\_\_ The

B1&2  
Seems this now like the coast of Hell By one white spir - it haunt - ed! The

136

S1&2 night drags by; and the break - ers die A -

A1&2 The night drags by; and the break - ers die

T1&2 night drags by; and the break - ers die A -

B1&2 night drags by; and the break - ers die A -

140

S1&2 long the rag - gws ledg - es; The

A1&2 A - long the rag - ged ledg - es;

T1&2 long the rag - ged ledg - es; The

B1&2 A - long the rag - ged ledg - es;

## Sea drift

144

S1&2  
rob - in stirs in its drench - èd nest, The

A1&2  
The rob - in stirs in its drench - èd nest,

T1&2  
rob - in stirs in its drench - èd nest, The

B1&2  
The rob - in stirs in its drench - èd nest,

148

S1&2  
haw - thorn blooms on the hedg - es. \_\_\_\_\_

A1&2  
The haw - thorn blooms on the hedg - es. \_\_\_\_\_ In

T1&2  
haw - thorn blooms on the hedg - es. \_\_\_\_\_ In

B1&2  
The haw - thorn blooms on the hedg - es. \_\_\_\_\_ In

152

S1&2

A1&2

T1&2

B1&2

shim - mer - ing lines, thro' the drip - ping pines, The

shim - mer - ing lines, thro' the drip - ping pines, The

shim - mer - ing lines, thro' the drip - ping pines, The

156

S1&2

A1&2

T1&2

B1&2

stealth - y mom ad - vanc - es; And the

stealth - y mom ad - vanc - es; And the

stealth - y mom ad - vanc - es; And the

## Sea drift

160

S1&2  
heav - y sea - fog strag - gles back \_\_\_\_\_ Be -

A1&2  
heav - y sea - fog strag - gles back \_\_\_\_\_ Be -

T1&2  
8  
heav - y sea - fog strag - gles back \_\_\_\_\_ Be -

B1&2  
3  
heav - y sea - fog strag - gles back \_\_\_\_\_ Be -

164

S1&2  
fore — those bris - tling — lanc - es!

A1&2  
fore those bris - tling lanc - es!

T1&2  
8  
fore — those bris - tling — lanc - es!

B1&2  
3  
fore — those bris - tling — lanc - es! Still — she —

168

S1&2 *p* Still \_\_\_\_\_ she stands, \_\_\_\_\_ still \_\_\_\_\_

A1&2 *p* Still \_\_\_\_\_ she stands, \_\_\_\_\_ still \_\_\_\_\_

T1&2 *p* Still \_\_\_\_\_ she stands, \_\_\_\_\_ still \_\_\_\_\_

B1&2 stands, \_\_\_\_\_ still \_\_\_\_\_ she \_\_\_\_\_ stands, \_\_\_\_\_

173

S1&2 \_\_\_\_\_ she stands, \_\_\_\_\_

A1&2 \_\_\_\_\_ she stands, \_\_\_\_\_

T1&2 \_\_\_\_\_ she stands, \_\_\_\_\_

B1&2 \_\_\_\_\_ still \_\_\_\_\_ she \_\_\_\_\_ stands, \_\_\_\_\_

## Sea drift

177

S1&2 *pp* *rall.*  
still she stands,

A1&2 *pp* *rall.*  
still she stands,

T1&2 *pp* *rall.*  
still she stands,

B1&2 *pp* *rall.*  
still she stands, still she

*Poco meno mosso*

184

S1&2 *ppp* *cresc.*  
still she stands on the wet sea - sands; The

A1&2 *ppp* *cresc.*  
still she stands on the wet sea - sands; The

T1&2 *ppp* *cresc.*  
still she stands on the wet sea - sands; The

B1&2 *ppp* *cresc.*  
stands on the wet sea - sands; The



188

S1&2  
 morn - ing breaks a - bove her, And the

A1&2  
 morn - ing breaks a - bove her, And the  
 morn - ing breakes a - bove her And the

T1&2  
 morn - ing breaks a - bove her, And the the  
 morn - ing breaks a - bove her, And the

B1&2  
 morn - ing breaks a - bove her, And the

192

S1&2  
 corpse of a sail - or gleams on the rocks-

A1&2  
 corpse of a sail - or gleams on the rocks-

T1&2  
 corpse of a sail - or gleams on the rocks-

B1&2  
 corpse of a sail - or gleams on the rocks-

## Sea drift

196

S1&2  
What if it were her lov - er? What

A1&2  
What if it were her lov - er? What

T1&2  
8  
What if it were her lov - er? What

B1&2  
What if it were her lov - er? What

201

S1&2  
if it were her lov - er? her lov - er?

A1&2  
if it were her lov - er? her lov - er?

T1&2  
8  
if it were her lov - er? her lov - er?

B1&2  
if it were her lov - er? her lov - er?

*morendo*

205

S1&2  
her lov - er?

A1&2  
her lov - er? her lov - er?

T1&2  
her lov - er? her lov - er?

B1&2  
her lov - er? her lov - er?

ppp

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