



BY THE LONE SEA SHORE

Poem by Charles Mackay

Part Song for Mixed Chorus
by

Samuel Coleridge-Taylor

VOCAL SCORE



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Cover Image: "Low Tide" by Fredrick Judd Waugh, 1926



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

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

Unknown

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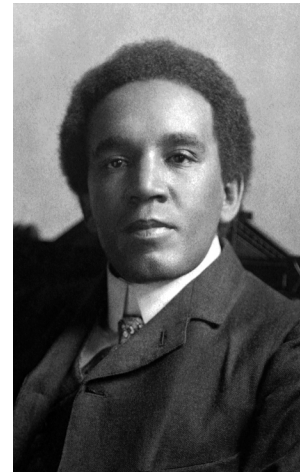
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Samuel Coleridge-Taylor was born in 1875 in London, England to Alice Hare Martin (1856–1953), an English woman, and Dr. Daniel Peter Hughes Taylor, a Krio from Sierra Leone who had studied medicine in the capital. He became a prominent administrator in West Africa. The couple never married.

Alice Martin named her son Samuel Coleridge Taylor after the poet Samuel Taylor Coleridge. They lived with her father Benjamin Holmans and his family after she had her son. Her father was a skilled farrier and was married to a woman other than her mother; they had four daughters and at least one son. Alice and her father called her son Coleridge. The family lived in Croydon, Surrey. In 1887 Alice Martin married George Evans, a railway worker.

Taylor was brought up in Croydon. There were numerous musicians on his mother's side and her father played the violin. He started teaching it to Coleridge when he was young. His ability was obvious when young, and his grandfather paid for the boy to have violin lessons. The extended family arranged for Taylor to study at the Royal College of Music, beginning at the age of 15. He changed from violin to composition, working under professor Charles Villiers Stanford. After completing his degree, Taylor became a professional musician, soon being appointed a professor at the Crystal Palace School of Music; and conducting the orchestra at the Croydon Conservatoire.



The young man later used the name “Samuel Coleridge-Taylor”, with a hyphen, said to be following a printer's typographical error. In 1894, his father Dr. Daniel Taylor was appointed coroner for the British Empire in the Province of Senegambia.

In 1899 Coleridge-Taylor married Jessie Walmisley, whom he had met as a fellow student at the Royal College of Music. Six years older than him, Jessie had left the college in 1893. The couple had a son, named Hiawatha (1900–1980) after a Native American immortalized in poetry, and a daughter Gwendolyn Avril (1903–1998). Both had careers in music: Hiawatha adapted his father's works. Gwendolyn started composing music early in life, and became a conductor-composer in her own right; she used the professional name of Avril Coleridge-Taylor.

By 1896, Coleridge-Taylor was already earning a reputation as a composer. He was later helped by Edward Elgar, who recommended him to the Three Choirs Festival. His “Ballade in A minor” was premiered there. His early work was also guided by the influential music editor and critic August Jaeger of music publisher Novello; he told Elgar that Taylor was “a genius”.

On the strength of Hiawatha's Wedding Feast, which was conducted by Professor Charles Villiers Stanford at its 1898 premiere and proved to be highly popular, Coleridge-Taylor made three tours of the United States. In the United States, he became increasingly interested in his paternal racial heritage. Coleridge-Taylor participated as the youngest delegate at the 1900 First Pan-African Conference held in London, and met leading Americans through this connection, including poet Paul Laurence Dunbar and scholar and activist W.E.B. Du Bois.

In 1904, on his first tour to the United States, Coleridge-Taylor was received by President Theodore Roosevelt at the White House. Coleridge-Taylor sought to draw from traditional African music and integrate it into the classical tradition, which he considered Johannes Brahms to have done with Hungarian music and Antonín Dvořák with Bohemian music. Having met the African-American poet Paul Laurence Dunbar in London, Taylor set some of his poems to music. A joint recital between Taylor and Dunbar was arranged in London, under the patronage of US Ambassador John Milton Hay. It was organized by Henry Francis Downing, an African-American playwright and London resident.

Composers were not handsomely paid for their music, and they often sold the rights to works outright in order to make immediate income. This caused them to lose the royalties earned by the publishers who had invested in the music distribution through publication. The popular Hiawatha's Wedding Feast sold hundreds of thousands of copies, but Coleridge-Taylor had sold the music outright for the sum of 15 guineas, so did not benefit directly. He learned to retain his rights and earned royalties for other compositions after achieving wide renown but always struggled financially.

Coleridge-Taylor was 37 when he died of pneumonia on September 1, 1912. His death is often attributed to the stress of his financial situation. He was survived by his wife Jessie (1869–1962), their daughter Avril and son Hiawatha.

By the Lone Sea Shore

Charles Mackay

Poem from Collection of Songs for Music (1844-1876)

By the lone sea shore,
Mournfully beat the waves,
Mournfully evermore,
The wild wind sobs and raves.

A sadness
And a sense of deep unrest
Brood on the clouds
And on the waters' breast.

But lo! the white sea mew* careering,
Float indolently by,
And lo! a snowy sail appearing
Glams fair against the sky.

The sadness
And the loneliness depart,
And nature smiles
With sympathy of heart.

* *Any of various sea gulls, especially the mew.*

Charles Mackay (27 March 1814 – 24 December 1889) was a Scottish poet, journalist, and song writer.

He was born in Perth, Scotland. His mother died shortly after his birth and his father was by turns a naval officer and a foot soldier. He was educated at the Caledonian Asylum, London, and at Brussels, but spent much of his early life in France. Coming to London in 1834, he engaged in journalism, working for the Morning Chronicle from 1835–1844 and then became Editor of The Glasgow Argus. He moved to the Illustrated London News in 1848 becoming Editor in 1852.

He published Songs and Poems (1834), wrote a History of London, Extraordinary Popular Delusions and the Madness of Crowds (1841), and a romance, Longbeard. He is also remembered for his Dictionary of Lowland Scotch. During his lifetime, his fame chiefly rested upon his songs, some of which, including Cheer, Boys, Cheer, were in 1846 set to music by Henry Russell, and had an astonishing popularity.

Mackay first visited and published his observations about America as Life and Liberty in America: or Sketches of a Tour of the United States and Canada in 1857-58 (1859). He returned to act as Times correspondent during the American Civil War, and in that capacity discovered and disclosed the Fenian conspiracy. He had the degree of LL.D. from the University of Glasgow in 1846. He was a member of the Percy Society. He died in London.



By the Lone Sea Shore

Charles Mackay
1858

Samuel Coleridge-Taylor
1901

Larghetto
pp

Soprano
By the lone sea - shore, by the lone sea - shore

Alto
By the lone sea - shore, by the lone sea - shore

Tenor
By the lone sea - shore, by the lone sea - shore

Bass
By the lone sea - shore, by the lone sea - shore

For Practice Only

Larghetto ♩ = 72
pp

9 *mf*

Mourn - ful - ly beat the waves, mourn - ful - ly beat the waves;

mf >

Mourn - ful - ly beat the waves, mourn - ful - ly beat the waves;

mf >

Mourn - ful - ly beat the waves, beat the waves, beat the waves;

mf >

Mourn - ful - ly beat the waves, beat the waves, beat the waves;

mf >

17

Mourn - ful - ly ev - er - more The wild wind sobs and raves

Mourn - ful - ly ev - er - more The wild wind sobs and raves

Mourn - ful - ly ev - er - more The wild wind sobs and raves

Mourn - ful - ly ev - er - more The wild wind sobs and raves

25

mp By the lone sea - shore, by the lone sea - shore *p* Mourn - ful - ly

mp By the lone sea - shore, by the lone sea - shore *p* Mourn - ful -

mp By the lone sea - shore, by the lone sea - shore *p* Mourn - ful - ly

mp By the lone sea - shore, by the lone sea - shore *p* Mourn -

34

beat the waves, mourn-ful-ly beat the waves;
 ly, mourn-ful-ly beat the waves, the waves; Mourn-ful-ly
 beat the waves, mourn-ful-ly beat the waves; Mourn-ful-ly
 - ful-ly, mourn-ful-ly beat the waves, the waves;

41

Mourn-ful-ly ev-er-more The wild wind sobs and raves A
 ev-er-more, ev-er-more The wild wind sobs and raves A
 ev-er-more, ev-er-more The wild wind sobs and raves A
 Ev-er-more The wild wind sobs and raves A

49 *pp*

sad - ness and a sense of deep un - rest Brood on the

pp

sad - ness and a sense of deep un - rest Brood on the

pp

sad - ness and a sense of deep un - rest Brood on the

pp

sad - ness and a sense of un - rest Brood

56 *f*

clouds and on the wa - - - ters' breast. But

f

clouds and on the wa - ters' breast, brood on the wa - ters' breast. But

f

clouds and on the wa - ters' breast, brood on the wa - ters' breast. But

f

on the clouds and on the wa - - - ters' breast. But

63

lo! the white sea mew ca-reer-ing, Float in-do-lent-ly by, float

lo! the white sea mew ca-reer-ing, Float by, float

lo! the white sea mew ca-reer-ing, Float by, float

lo! the white sea mew ca-reer-ing, Float by,

dim.

69

in-do-lent-ly by. And lo! a snow-y sail ap-pear-ing Gleams fair a-

in-do-lent-ly by. And lo! a sail ap-pear-ing Gleams fair a-

in-do-lent-ly by. And lo! a snow-y sail ap-pear-ing Gleams fair, gleams

float by. And lo! a snow-y sail ap-pear-ing Gleams fair a-

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

76 *dim.* *cresc.*

gains the sky, — The sad - ness and the lone - li - ness de -

dim. *cresc.*

gains the sky, the sky, — The sad - ness and the lone - li - ness de -

dim. *cresc.*

8 fair a - gains the sky, the sky, — The sad - ness and the lone - li - ness de -

dim. *cresc.*

gains the sky, — The sad - ness and the lone - li - ness de -

83 *ff* *dim.*

part, — And na - ture smiles with sym - pa - thy of heart, —

ff *dim.*

part, And na - ture, na - ture smiles with sym - pa - thy of heart, —

ff *dim.*

8 part, — And na - ture smiles — with sym - pa - thy of heart, —

ff *dim.*

part, — And na - ture smiles — with sym - pa - thy of heart, —

90 *mf* *dim e rall.* *pp*

na - ture smiles with sym - pa - thy of heart.

mf *dim e rall.* *pp*

na - ture smiles with sym - pa - thy of heart.

8 *mf* *dim e rall.* *pp*

na - ture smiles with sym - pa - thy of heart.

mf *dim e rall.* *pp*

sym - pa - thy of heart.

mf *dim e rall.* *pp*



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Catalog Number

11.1/02