



SONG TO THE SOUL

for
Mixed Chorus & Orchestra

Poems By
Walt Whitman

Music By
Charles Villiers Stanford

Op. 97b - 1913

FULL SCORE

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in A

2 Bassoons

4 Horns in F

2 Trumpets in F

2 Trombones

Bass Trombone

Tuba

Timpani

Chorus (SATB)

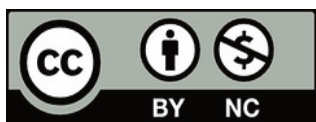
Harp

Organ

Strings

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COVER IMAGE

“Le poeme de l'Ame - No. 17 L'Idéal” - Louis Janmot, 1854



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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

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SOURCE INFORMATION

Full Score Manuscript
Vocal Score

Newcastle University Library - CVS Special Collections - MS 33
Newcastle University Library - CVS Special Collections - MS 34

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: [Behind Bars](#) by Elaine Gould, Faber Music © 2011

LEAVES OF GRASS

Whispers of Heavenly Death

DAREST THOU NOW O SOUL

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undream'd of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In Time and Space O soul, prepared for them,
Equal, equipt at last, (O joy ! O fruit of all !) them to fulfil O soul.

LEAVES OF GRASS

Songs of Parting

JOY, SHIPMATE, JOY!

Joy, shipmate, joy !
(Plea's'd to my soul at death I cry,
Our life is closed, our life begins,
The long, long anchorage we leave,
The ship is clear at last, she leaps !
She swiftly courses from the shore,
Joy, shipmate, joy.

Walt Whitman
1819 - 1892

This musical score page, titled "Song to the Soul", is page 4 of a larger work. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in A 1 and 2, Bassoon 1 and 2, Horns in F (1, 2 and 3, 4), Trumpet in F 1 and 2, Trombone 1 and 2, Baritone Trombone, and Tuba. The brass section includes Horns in F (1, 2 and 3, 4), Trumpet in F 1 and 2, Trombone 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Timpani. The keyboard section includes Harp and Organ. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings have melodic lines with dynamic markings such as *pp*, *ppp*, *p*, *sf*, and *dim.*. The vocal parts are currently silent. The page is numbered 26 through 35 at the bottom.

Fl. 1
2

Ob. 1
2

Cl. in A 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3.4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

1. *p*

dim.

pp

dim.

dim.

dim.

mp

p

mp

Da - rest thou now, O soul,

unis.

arco

p

div.

46 47 48 49 50 51 52 53 54

Fl. 1 2

Ob. 1 2

Cl. in A 1.2

Bsn. 1.2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

p

dim.

pp

unis.

pizz.

Walk out with me toward the un - known re - gion, Where nei - ther ground is for the feet, nor

55 56 57 58 59 60 61

4

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

map there, nor guide, nor voice sound - ing, nor touch of hu - man hand, Nor face with

map there, nor guide, nor voice sound - ing, nor touch of hu - man hand,

map there, nor guide, nor voice sound - ing nor touch of hu - man hand,

map there, nor guide, nor voice sound - ing, nor touch of hu - man hand,

70 71 72 73 74 75 76

5

Fl. 1.2 *pp* *a2*

Ob. 1
2

Cl. in A 1
2 *pp* 1. *pp*

Bsn 1
2 1. *pp*

Hn in F 1.2

Hn in F 3
4 *pp*

Tpt in F 1.2

Tbn. 1.2 *ppp*

B. Tbn. *ppp*

Tba *ppp*

Timp.

Hp

Org.

S. *dim.*
nor lips, nor eyes, _____
dim.

A. *dim.*
nor lips, nor eyes, _____
dim.

T. *dim.*
nor lips, nor eyes, _____
dim.

B. *dim.*
nor lips, nor eyes, _____
dim.

Vln I *pp*

Vln II *pp*

Vla *pp* *pizz.*

Vc. *pizz.*

D. B. *pp* *arco*

83 84 85 86 87 88 89 *pp* 90 91

7

Fl. 1.2
Ob. 1 2
Cl. in A 1 2
Bsn 1.2
Hn in F 1 2
Hn in F 3.4
Tpt in F 1.2
Tbn. 1 2
B. Tbn.
Tba
Timp.
Hp
Org.
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
D. B.

blank be - fore us; All waits, un - dream'd of in that re - gion, that in - ac - cess - i - ble land.
blank be - fore us; that in - ac - cess - i - ble land.
blank be - fore us; All waits, un - dream'd of in that re - gion, that in - ac - cess - i - ble land.
blank be - fore us; All waits, un - dream'd of in that re - gion, that in - ac - cess - i - ble land.

119 120 121 122 123 124 125 126 127 128

Poco a poco più moto.

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

p 129

130

131

132

133

134

mp

cresc.

p

cresc. poco a poco

unis.

Till, when the ties loos - en, all but the ties e - ter - - - nal,

accel sempre.....

Fl. 1.2

Ob. 1.2 *a 2*

Cl. in A 1 2 *mp* *cresc.*

Bsn. 1.2 *mp* *cresc.* *p* *cresc.* *cresc.* *a 2*

Hn in F 1 2

Hn in F 3 4 *mp* *cresc.*

Tpt in F 1.2

Tbn. 1 2 *p*

B. Tbn. *p*

Tba

Timp.

Hp

Org.

S. *p* *cresc.*
Nor dark - ness, gra - vi - ta - tion, sense, nor a - ny bounds

A. *mp* *cresc.* *p* *cresc.*
Nor dark - ness, gra - vi - ta - tion, sense, nor a - ny bounds

T. Time and Space, Nor dark - ness, gra - vi - ta - tion, sense, nor a - ny bounds

B. Time and Space, Nor dark - ness, gra - vi - ta - tion, sense, nor a - ny bounds

Vln I *p* *cresc. sempre*

Vln II *p* *cresc. sempre*

Vla *cresc.* *p* *cresc.*

Vc. *p* *cresc.*

D. B. *p* *cresc.*

135

136

p 137

cresc. 138

139

140

9

Più moto.

Fl. 1 2

Ob. 1.2

Cl. in A 1 2

Bsn. 1.2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

mp

ff

p

cresc.

tr

div.

unis.

forth!

We float in

155 156 157 158 159

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone, and Tuba. Percussion includes Timpani, Harp, and Organ. The bottom section features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

Key musical elements include:

- Flute 1 & 2:** Melodic lines with slurs and a *p* dynamic marking.
- Clarinet in A 1 & 2:** Harmonic accompaniment with slurs.
- Bassoon 1 & 2:** Sustained notes with a first ending bracket.
- Horn in F 1 & 2:** Melodic lines with a *mp* dynamic marking.
- Trumpet in F 1 & 2:** Sustained notes with a *mp* dynamic marking.
- Harmonies:** Harp and Organ parts featuring triplet patterns.
- Vocal Parts:** Lyrics include "Time and Space, we float in" and "We float in Time and Space, we float in". Dynamics range from *mp* to *p*.
- Violins and Viola:** Violin I and II parts with trills and slurs. Viola part includes a trill.
- Violoncello and Double Bass:** Vc. part includes a trill. D.B. part includes a *pizz.* marking.

accel. poco a poco.....

10

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horns in F 1, 2, 3, 4, Trumpet in F 1, 2, Trombone 1, 2, Baritone Trombone, and Tuba), percussion (Tympani), and keyboard (Harp and Organ). The bottom section features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with strings (Violin I & II, Viola, Violoncello, and Double Bass). The score includes dynamic markings such as *p*, *mf*, *cresc.*, and *tr*. The vocal parts have lyrics: "E - qual, e - quipt at last, O joy! O joy! O joy! O joy! O joy! O joy!".

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

cresc.

a 2

8va

f

Full Sw.

cresc.

O fruit of all!

O fruit of all!

fruit of all!

fruit of all!

cresc.

cresc.

cresc.

f

f

Ritenuato

(8)

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Them to ful - fil, Them

Them to ful - fil, Them

Them to ful - fil, Them

Them to ful - fil, Them

Them to ful - fil, Them

div. unis. div. unis. div. unis.

12

Fl. 1.2
Ob. 1.2
Cl. in A 1.2
Bsn 1.2
Hn in F 1.2
Hn in F 3.4
Tpt in F 1.2
Tbn. 1.2
B. Tbn.
Tba
Timp.
Hp
Org.
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
D. B.

p
p
mf
p
p
p
p
p
p
p
p
p
p
p
pizz.

Joy!

202 203 204 205 206 207

Tutti poco a poco cresc.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 2:** Flute parts with trills and a *8va* (octave) marking.
- Ob. 1 2:** Oboe parts with trills.
- Cl. in A 1 2:** Clarinet in A parts with trills.
- Bsn 1 2:** Bassoon parts.
- Hn in F 1 2:** Horn in F parts.
- Hn in F 3 4:** Horn in F parts.
- Tpt in F 1 2:** Trumpet in F parts.
- Tbn. 1 2:** Tenor Trombone parts.
- B. Tbn.:** Baritone Trombone part.
- Tba:** Tuba part.
- Timp.:** Timpani part with *p* (piano) dynamic.
- Hp:** Harp part with *mf* (mezzo-forte) dynamic.
- Org.:** Organ part.
- S.:** Soprano vocal part.
- A.:** Alto vocal part.
- T.:** Tenor vocal part with lyrics "joy!" and *p* dynamic.
- B.:** Bass vocal part with lyrics "joy!" and *p* dynamic.
- Vln I:** Violin I part with *cresc. poco a poco* and *div.* markings.
- Vln II:** Violin II part with *div.* marking.
- Vla:** Viola part with *div.* marking.
- Vc.:** Violoncello part with triplets.
- D. B.:** Double Bass part with *arco* marking.

This musical score is for the piece "Song to the Soul" and spans measures 220 to 224. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Clarinet in A 1 & 2 (Cl. in A 1, 2)
- Bassoon 1 & 2 (Bsn. 1, 2)
- Horn in F 1 & 2 (Hn in F 1, 2)
- Horn in F 3 & 4 (Hn in F 3, 4)
- Trumpet in F 1 & 2 (Tpt in F 1, 2)
- Trombone 1 & 2 (Tbn. 1, 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba)
- Timpani (Timp.)
- Piano (Hp)
- Organ (Org.)
- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

Key features of the score include:

- Measures 220-221: Flute, Clarinet, Bassoon, and Horns play melodic lines. The Piano and Timpani provide accompaniment. The vocalists (Soprano, Alto, Tenor, Bass) are silent.
- Measure 222: The vocalists enter with the word "joy!". The Soprano part is marked *mf*, the Alto *mp*, and the Tenor and Bass *p*. The instrumental accompaniment continues.
- Measures 223-224: The vocalists continue their phrase. The instrumental parts feature more complex textures, including triplets in the Trumpet and Tuba parts, and dense piano accompaniment.

8va

Fl. 1 2

Ob. 1.2

Cl. in A 1 2

Bsn. 1.2

Hn in F 1 2

Hn in F 3.4

Tpt in F 1 2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

mf *cresc.* *sf*

mf *cresc.* *mf*

p

mp *cresc.*

cresc.

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

cresc. *sf* *cresc.*

cresc. *sf* *cresc.*

Fl. 1.2 (8)

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

joy! ship - mate, joy! joy! (Pleas'd to my soul at

joy! ship - mate, joy! joy! (Pleas'd to my soul at

joy! ship - mate, joy! joy! (Pleas'd to my soul at

joy! ship - mate, joy! joy! (Pleas'd to my soul at

V.S.

235 236 237 238 239

Fl. 1 2 *8va*

Ob. 1 2 *cresc.* *tr#* *f*

Cl. in A 1 2 *cresc.* *f*

Bsn 1 2 *cresc.* *f*

Hn in F 1 2

Hn in F 3 4

Tpt in F 1, 2 *1. mp* *cresc.* *f* *f*

Tbn. 1, 2

B. Tbn.

Tba *mp* *mf*

Timp. *mf* *cresc.*

Hp

Org.

S. *mf* *f*
Our life is closed, Our life begins,

A. *mf* *f*
Our life is closed, Our life begins,

T. *f*
Our life is closed, Our life begins, our

B. *div. tr#*
Our life is closed, Our life begins, our

Vln I *tr#* *cresc.* *f* *unis.*

Vln II *cresc.* *f*

Vla *cresc.* *f*

Vc. *f*

D. B. *f*

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1 2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

our life be - gins;

our life be - gins;

life be - gins, be - gins;

life be - gins, be - gins;

249 250 ff 251 252 253 254

16

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

dim.

mp

p

mf

pizz.

255 256 257 258

The long, long an - chor - age we leave,
div.

8va

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

cresc.

f

mf

a 2

6

6

V.S.

arco

last, She leaps, she leaps, She leaps,

last, She leaps, she leaps, She leaps,

She leaps, she leaps, she leaps, She leaps,

She leaps, she leaps, she leaps, She leaps,

263 264 265 266 267

(8)

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

she leaps, She swift - ly cour - ses

she leaps, She swift - ly cour - ses from the shore,

she leaps, She swift - ly

ff

f

f

mp

p

p

v.S.

p

p

p

6 6

268 269 270 271 272

This musical score is for the piece "Song to the Soul" and covers measures 277 through 281. The orchestration includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Clarinets in A (Cl. in A 1, 2)
- Bassoons (Bsn 1, 2)
- Horns in F (Hn in F 1, 2, 3, 4)
- Trumpets in F (Tpt in F 1, 2)
- Trombones (Tbn. 1, 2, B. Tbn.)
- Tuba (Tba)
- Timpani (Timp.)
- Harp (Hp)
- Organ (Org.)
- Vocal Soloists (Soprano, Alto, Tenor, Bass)
- Violins I and II (Vln I, Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features various musical notations such as dynamics (p, f), articulation (trills), and performance instructions (8va). The vocal soloists enter in measure 281 with the word "Joy!".

(8)

Fl. 1 2
Ob. 1 2
Cl. in A 1 2
Bsn 1 2
Hn in F 1 2
Hn in F 3 4
Tpt in F 1 2
Tbn. 1.2
B. Tbn.
Tba
Timp.
Hp
Org.
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
D. B.

ship - mate, joy! Joy! ship - mate, joy! Joy,
ship - mate, joy! Joy! ship - mate, joy! Joy,
ship - mate, joy! Joy! ship - mate, joy! Joy, joy, ship - mate, joy!
ship - mate, joy! Joy! ship - mate, joy! Joy, joy, ship - mate, joy!

282 283 284 285 286 287

Un poco più mosso.

19

Fl. 1 2

Ob. 1 2

Cl. in A 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Hp

Org.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

joy, ship - mate, joy!

joy, ship - mate, joy!

ship - mate, joy!

ship - mate, joy!

288 289 290 291 292 293 294 295

This page of a musical score, numbered 46, is titled "Song to the Soul". It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinet in A 1 and 2, Bassoons 1 and 2, Horns in F 1, 2, 3, and 4, Trumpets in F 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Harp, and Organ. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. It contains various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *ff*. A rehearsal mark (8) is present at the beginning of the woodwind and string staves. The page number 46 is located at the top left, and the title "Song to the Soul" is centered at the top. The measure numbers 296 through 303 are printed at the bottom of the page.

This page of the musical score, titled "Song to the Soul" and numbered 47, covers measures 304 through 308. The score is arranged for a full orchestra and a vocal quartet. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinet in A 1 and 2, Bassoons 1 and 2, Horns in F 1, 2, 3, and 4, Trumpets in F 1 and 2, Trombones 1, 2, and Bass Trombone, and Tuba. The percussion section includes Timpani. The keyboard section includes Harp and Organ. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The vocal section includes Soprano, Alto, Tenor, and Bass. The score features various musical notations such as dynamics (f, p, dim., dim. poco a poco), articulation (trills), and phrasing (slurs, breath marks). The woodwinds and strings play sustained notes with dynamic markings, while the harp plays a complex pattern of triplets. The vocal parts are currently silent. Measure numbers 304, 305, 306, 307, and 308 are indicated at the bottom of the page.

This musical score is for the piece "Song to the Soul" and is divided into two systems, 314 and 315. The instruments and parts included are:

- Fl. 1/2
- Ob. 1/2
- Cl. in A 1/2
- Bsn 1/2
- Hn in F 1/2
- Hn in F 3/4
- Tpt in F 1/2
- Tbn. 1/2
- B. Tbn.
- Tba
- Timp.
- Hp
- Org.
- S.
- A.
- T.
- B.
- Vln I
- Vln II
- Vla
- Vc.
- D. B.

Key performance markings include *p* (piano), *mp* (mezzo-piano), *pizz.* (pizzicato), and *tr* (trill). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic shifts between measures.

dim e morendo, senza rall al fine 21

Fl. 1 2
Ob. 1 2
Cl. in A 1 2
Bsn 1 2
Hn in F 1 2
Hn in F 3 4
Tpt in F 1 2
Tbn. 1 2
B. Tbn.
Tba
Timp.
Hp
Org.
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
D. B.

p *pp* *pp* *pp* *pp*

dim.

Joy! Joy!

316 317 318 319 320 321 322 323 324

This page of the musical score, titled "Song to the Soul", page 51, contains the following parts and markings:

- Fl. 1, 2:** Flute parts with long notes and slurs.
- Ob. 1, 2:** Oboe parts, mostly silent.
- Cl. in A 1, 2:** Clarinet parts with long notes and slurs.
- Bsn. 1, 2:** Bassoon parts, mostly silent.
- Hn in F 1, 2:** Horn parts, mostly silent.
- Hn in F 3, 4:** Horn parts with dynamic markings *pp* and *ppp*.
- Tpt in F 1, 2:** Trumpet parts, mostly silent.
- Tbn. 1, 2:** Tenor Trombone parts, mostly silent.
- B. Tbn.:** Baritone Trombone part, mostly silent.
- Tba:** Tuba part, mostly silent.
- Timp.:** Timpani part with a *ppp* marking.
- Hp:** Harp part with a *p* marking.
- Org.:** Organ part, mostly silent.
- S.:** Soprano vocal part with lyrics "Joy!" and dynamic markings *pp* and *ppp*.
- A.:** Alto vocal part with lyrics "Joy!" and dynamic markings *pp* and *ppp*.
- T.:** Tenor vocal part with lyrics "Joy!" and dynamic markings *ppp*.
- B.:** Bass vocal part with lyrics "Joy!" and dynamic markings *ppp*.
- Vln I:** Violin I part with dynamic markings *pp* and *ppp*.
- Vln II:** Violin II part with dynamic markings *pp* and *ppp*.
- Vla:** Viola part with dynamic markings *pp* and *ppp*.
- Vc.:** Violoncello part with dynamic markings *pp* and *ppp*.
- D. B.:** Double Bass part, mostly silent.

Measure numbers 325 through 334 are indicated at the bottom of the page.



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