



# SONG TO THE SOUL

FOR MIXED CHORUS & ORCHESTRA

WORDS BY

Walt Whitman

SET TO MUSIC BY

Charles Villiers Stanford

Op. 97b (1913)

Piano/Vocal Score



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COVER IMAGE

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



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

*Full Score Manuscript*  
*Vocal Score*

*Manuscript Transcription & Score Preparation*

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

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### Reference Material and Software

*Notation Software:* Dorico Pro 4.3.30.1132 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

**Sir Charles Villiers Stanford** (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.



While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was "the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade." Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford's compositions in 1874 was a setting of part one of Longfellow's poem *The Golden Legend*. He intended to set the entire poem, but gave up, defeated by Longfellow's "numerous but unconnected characters." Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a Toccata for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found "a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years."

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove's aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove's offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of "I like it, my boy," or "It's damned ugly, my boy" (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford's regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke's conservatism. The composer George Dyson wrote, "In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution." The works of some of Stanford's pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford's never did. For many years after his death it seemed that Stanford's greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university's music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years' study at the university became a prerequisite for sitting the bachelor of music examinations.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works. He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford's technical mastery was rarely in doubt. The composer Edgar Bainton said of him, "Whatever opinions may be held upon Stanford's music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always 'comes off.'" On the day of Stanford's death, one former pupil, Gustav Holst, said to another, Herbert Howells, "The one man who could get any one of us out of a technical mess is now gone from us."

After Stanford's death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertoire, the latter piece championed by Sir Thomas Beecham. Stanford's two sets of sea songs and the partsong *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O'Brien* came to seem old-fashioned with its "stage-Irish" vocabulary. However, in his 2002 study of Stanford, Jeremy Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble's view, the frequent charge that Stanford is "Brahms and water" was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble's *Charles Villiers Stanford: Man and Musician*, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell's *Charles Villiers Stanford*, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7

# Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

Soprano

Alto

Tenor

Bass

Piano

5

10

Musical score for measures 10-14. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, with a single note in the first measure of each staff. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various chords and accidentals.

15

1

Musical score for measures 15-19. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A first ending bracket labeled "1" spans measures 17-19. The score ends with a dynamic marking "mp" and a fermata over the final chord.

20

Musical score for measures 20-23. The score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a whole note chord in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present. The piano part concludes with a fermata over the final chord.

24

Musical score for measures 24-27. The score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues from the previous system. A dynamic marking of *p* (piano) is present. The piano part concludes with a fermata over the final chord.

29

Musical score for measures 29-34. The score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part begins with a *pp* dynamic marking. The melody includes a *dim.* (diminuendo) marking. The key signature is one sharp (F#) and the time signature is 4/4.

2

35

Musical score for measures 35-40. The score consists of five staves. The top four staves are vocal staves and are currently empty. The fifth staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part begins with a *pp* dynamic marking. The melody includes a *dim.* (diminuendo) marking. The key signature is one sharp (F#) and the time signature is 4/4.



41

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 41-45. All staves contain whole rests, indicating that the vocalists are silent during this passage.

Piano accompaniment for measures 41-45. The right hand features a melodic line with a fermata over measures 42-43. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *più* and *mf*.

46

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 46-50. All staves contain whole rests, indicating that the vocalists are silent during this passage.

Piano accompaniment for measures 46-50. The right hand features a melodic line with a fermata over measures 47-48. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* and *dim.*

3

51

mp

Da - rest thou now, O soul, Walk out with

p

bb

Detailed description: This block contains the musical score for measures 51 through 55. It features four staves: a vocal line, a piano accompaniment, and two empty staves. The vocal line begins with a rest, followed by the lyrics 'Da - rest thou now, O soul, Walk out with'. The piano accompaniment starts with a rest, then enters with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes a bass clef with a double flat (bb) and a common time signature.

56

me toward the un - known re - gion, Where nei - ther ground is for the

Detailed description: This block contains the musical score for measures 56 through 60. It features four staves: a vocal line, a piano accompaniment, and two empty staves. The vocal line begins with a rest, followed by the lyrics 'me toward the un - known re - gion, Where nei - ther ground is for the'. The piano accompaniment continues with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes a bass clef with a double flat (bb) and a common time signature.

61

feet, nor a - - ny path\_\_\_ to fol - low?

*p*

II Where nei - ther ground is for the

*pp*

66

*pp* 4

No map there, nor

*pp*

No map there, nor

*p*

Nor a - ny path\_\_\_ to fol - low? No map there, nor

Nor a - ny path\_\_\_ to fol - low? *pp*

feet, Nor a - ny path to fol - low? No map there, nor

71

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

76

*poco*

face with bloom - - ing flesh, Nor face with bloom - - ing  
 Nor face with bloom - - ing  
 Nor face with bloom - - ing  
 Nor face with bloom - - ing

80 *poco più* *dim.*

face with bloom - - ing flesh, nor  
flesh, with bloom - - ing flesh, nor  
flesh, with bloom - - ing flesh, nor  
flesh, with bloom - - ing flesh, nor

84 5

lips, nor eyes, lips, nor eyes, lips, nor eyes, lips, nor eyes,

89 *pp*  
are in that land.  
*pp*  
are in that land.  
*pp*  
are in that land.  
*pp*  
are in that land.

Musical score for measures 89-95. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment in grand staff. The lyrics "are in that land." are repeated for each voice part. Dynamics include *pp* and *p*.

96

Musical score for measures 96-102. It features a piano accompaniment in grand staff. The right hand has a melodic line with some grace notes, and the left hand provides a harmonic accompaniment.

6 Legatissimo.

102

*pp*  
I \_\_\_\_\_ know it

*ppp*

108

*ppp*  
I know it not, \_\_\_\_\_ O

*ppp*  
I know it not, \_\_\_\_\_ O soul, I know it not, \_ O

not, I know it not, O soul, I know it not, O

*ppp*  
I know it not, \_ O soul, I know it not, O

*ppp*

113

soul; nor dost thou, all \_\_\_\_\_ is a

soul; nor dost thou, all \_\_\_\_\_ is a

soul; nor dost thou, all \_\_\_\_\_ is a

soul; nor dost thou, all \_\_\_\_\_ is a

119

blank be - fore us; All waits, un - dream'd of in that re - gion,

blank be - fore us;

blank be - fore us; All waits, un - dream'd of in that re - gion,

blank be - fore us; All waits, un - dream'd of in that re - gion,



125 7 *f* *p* Poco a poco più moto.

that in - ac - cess - i - ble land.  
that in - ac - cess - i - ble land.  
that in - ac - cess - i - ble land.  
that in - ac - cess - i - ble land.

131

*mp* *cresc.*  
Till, when the ties loos - en, all but the ties e - ter - - - nal,

135 *accel sempre*..... *p* *cresc.*

Nor dark - ness, gra - vi - ta - tion, *p* *cresc.*

*mp cresc.* Time and Space, Nor dark - ness, gra - vi - ta - tion, *p* *cresc.*

Time and Space, Nor dark - ness, gra - vi - ta - tion, *p* *cresc.*

*p* *cresc. sempre*

139

sense, nor a - ny bounds bound - - - ing us.

sense, nor a - ny bounds bound - - - ing us.

sense, nor a - ny bounds bound - - - ing us.

sense, nor a - ny bounds bound - - - ing us.

143 8

*p* *rall...*

Then we burst

*p*

Then we burst

*p*

Then we burst

*p*

Then we burst

Tempo I (Andante.)

149 *ff*

forth, \_\_\_\_\_

*ff*

forth, \_\_\_\_\_

*ff*

forth, \_\_\_\_\_

*ff*

forth, \_\_\_\_\_

*ff*

*fp sub.* *cresc.*

153 *ff*

Then we burst forth!

*ff*

Then we burst forth!

*ff*

Then we burst forth!

*ff*

Then we burst forth!

*8va*

*ff* *fp sub.*

157 **9** *mp* Più moto.

We float in Time and

*mp*

We

*ff* *p*

161

Space, we float *mp*  
We float  
float in Time and Space, we *mp*  
We

164

in Time and Space, o soul,  
in Time and Space, o soul,  
float in Time and Space, o soul,  
float in Time and Space, o soul,

168

pre - pared for them; \_\_\_\_\_

pre - pared for them; \_\_\_\_\_

pre - pared for them; \_\_\_\_\_

pre - pared for them; \_\_\_\_\_

(8) *dim.*

3 3 3 3 3 3 3 3 3 3

171 **10** *accel. poco a poco* .....

*mf*

E - - qual, e - quipt at last,

*mf*

E - - qual, e - quipt at last, \_\_\_\_\_

*p*

174

*mf* *cresc.*

O joy! O

*mf* *cresc.*

O joy! O

*mf* *cresc.*

O joy! O fruit of

*mf* *cresc.*

O joy! O fruit of

177

fruit of all!

fruit of all!

all!

all!

180 **Ritenuato** *f*

Them to ful - fil, \_\_\_\_\_

*f*

Them to ful - fil, \_\_\_\_\_

*f*

Them to ful - fil, \_\_\_\_\_

*f*

Them to ful - fil, \_\_\_\_\_

**11** Più mosso ed accel.

185

Them to ful - fil, \_\_\_\_\_ to ful - fil, \_\_\_\_\_

Them to ful - fil, \_\_\_\_\_ to ful - fil, \_\_\_\_\_

Them to ful - fil, \_\_\_\_\_ to ful - fil, \_\_\_\_\_

Them to ful - fil, \_\_\_\_\_ to ful - fil, \_\_\_\_\_

*f*

*p*

*cresc.*



*molto rall. ....*

*f*

190

Musical score for measures 190-194. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics 'O' and dynamic markings 'f'. The piano part includes triplets and dynamic markings 'sf'.

**Allegro molto. (quasi alla breve)**

*ff*

**Allegro**

(♩ = ♩)

195

Musical score for measures 195-199. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics 'Soul!' and dynamic markings 'ff'. The piano part includes chords and dynamic markings 'sf', 'mf', and 'dim.'.

202

Musical score for measures 202-206. The score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The piano part begins with a dynamic marking of *p* (piano) and includes several measures with a fermata over the first measure of each line. The key signature is one sharp (F#).

207

12

Musical score for measures 207-211. The score consists of five staves. The top four staves are vocal parts. The fifth staff is the piano accompaniment. The vocal parts enter in measure 207 with the lyrics "Joy! ship - mate, joy!". The piano part provides accompaniment for the vocal lines. The key signature is one sharp (F#).

211

*p*

Joy! ship - mate, joy! \_\_\_\_\_

*p*

Joy! ship - mate, joy! \_\_\_\_\_

Musical score for measures 211-214. It features two vocal staves with lyrics and a piano accompaniment. The piano part consists of a rhythmic melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

215

*p*

joy! joy!

*cresc. poco a poco*

Musical score for measures 215-218. It features two vocal staves with lyrics and a piano accompaniment. The piano part has a more complex, flowing melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

219 *mf* joy! *mp* joy! *p* joy! joy!

223 13

228

Musical score for measures 228-231. The score consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *sf* (sforzando).

232

14

Musical score for measures 232-235. The score consists of four staves: three vocal staves and one piano accompaniment staff. The key signature is two sharps. The lyrics are: "Joy! ship - mate, joy!". Dynamics include *f* (forte). The piano part continues with a melodic line in the right hand and a bass line in the left hand.

235

*ff*

joy! ship - mate, joy! joy! \_\_\_\_\_

*ff*

joy! ship - mate, joy! joy! \_\_\_\_\_

*ff*

joy! ship - mate, joy! joy! \_\_\_\_\_

*ff*

joy! ship - mate, joy! joy! \_\_\_\_\_

*ff*

8<sup>va</sup>

*ff*

238

(Pleas'd to my soul at death, at death I

(Pleas'd to my soul at death, at death I

(Pleas'd to my soul at death, a death I

(Pleas'd to my soul at death, at death I

*mf*

241

cry.)

cry.)

mf

Our life is closed,

mf

Our life is closed,

p

15

245

mf

f

Our life is closed, Our life begins, our

mf

f

Our life is closed, Our life begins, our

f

Our life is closed, Our life begins, our life be-

f

Our life is closed, Our life begins, our life be-

8

250 *ff*

life\_\_\_\_\_ be - gins;

*ff*

life\_\_\_\_\_ be - gins;

*ff*

- gins,\_\_\_\_\_ be - gins;

*ff*

- gins,\_\_\_\_\_ be - gins;

*8va*

*ff*

255 **16**

*mf*

The long,\_\_\_\_\_ long\_\_\_\_\_

*mf*

The long,\_\_\_\_\_ long\_\_\_\_\_

*mp*



258

an - chor - age we leave, The ship is clear at  
an - chor - age we leave, The ship is clear at

The piano accompaniment features a continuous pattern of triplets in both hands, with a melodic line in the right hand and a supporting bass line in the left hand.

260

*mf*  
The long, long an - chor - age we leave,  
*mf*  
The long, long an - chor - age we leave,  
last,  
last,

*cresc.*

The piano accompaniment continues with the triplet pattern, marked with a *cresc.* (crescendo) dynamic.

262 *cresc.*

The ship is clear at last, She leaps, she

*cresc.*

The ship is clear at last, She leaps, she

*cresc.*

She leaps, she leaps, she

*cresc.*

She leaps, she leaps, she

265 *f*

leaps, She leaps, she

*f*

leaps, She leaps, she

*f*

leaps, She leaps, she

*f*

leaps, She leaps, she

*8va*

*f*

17

269

leaps, She swift - ly cour - ses

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

leaps, She swift - ly

leaps, She swift - ly

8va

*p*

273

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

She swift - ly cour - ses from the shore,

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

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

8va

276

*cresc.*

*8va*

279

*f*

Joy! ship - mate, joy!

*f*

Joy! ship - mate, joy!

*f*

Joy! ship - mate, joy!

*f*

Joy! ship - mate, joy!

(8)

*f*

18

283

Joy! ship - mate, joy! Joy,

Joy! ship - mate, joy! Joy, —

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

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

(8)

Un poco più mosso.

*ff*

288

joy, ship - mate, joy! —

joy, — ship - mate, joy! —

— ship - mate, joy! —

— ship - mate, joy! —

(8)

19

293

Musical score for measures 293-297. The score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and are currently empty, showing only the treble clef and key signature (two sharps). The fifth staff is a grand staff for piano, with a treble and bass clef. It contains a piano accompaniment starting at measure 293. The piano part features a melodic line in the right hand with eighth-note patterns and a bass line with sustained notes and some movement. A circled '8' is placed above the first measure of the piano part. A dashed line indicates the end of the first system.

298

Musical score for measures 298-302. The score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and are currently empty, showing only the treble clef and key signature (two sharps). The fifth staff is a grand staff for piano, with a treble and bass clef. It contains a piano accompaniment starting at measure 298. The piano part features a melodic line in the right hand with eighth-note patterns and a bass line with sustained notes and some movement. A circled '8' is placed above the first measure of the piano part. A dashed line indicates the end of the first system. The score concludes with a double bar line and a second ending bracket containing two measures.

304

*dim. poco a poco*

Musical score for measures 304-307. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment features a melodic line in the right hand with eighth-note patterns and a bass line with eighth-note patterns. A dynamic marking of *gva* is present above the piano part. The key signature has two sharps (F# and C#).

308

20

*mp*

Musical score for measures 308-311. The score consists of four vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "Joy! ship - mate,". The piano accompaniment features a melodic line in the right hand with eighth-note patterns and a bass line with eighth-note patterns. A dynamic marking of *mp* is present below the piano part. A circled number (8) is above the first measure of the piano part. The key signature has two sharps (F# and C#).

311 *mp*

joy! Joy!

*mp*

Joy! ship - mate, joy!

314 *mp*

Joy!

*p*

Joy!

*p*

Joy! \_\_\_\_\_



21

318

Musical notation for measures 318-322. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain whole rests. The piano accompaniment staff features a melodic line in the right hand and a bass line in the left hand, with a long slur over the first two measures.

Joy! \_\_\_\_\_

Piano accompaniment for measures 318-322. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

323

Musical notation for measures 323-327. It consists of four staves: three vocal staves and one piano accompaniment staff. The vocal staves contain whole rests. The piano accompaniment staff features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* is present in the second measure of the piano part.

*pp*

Joy! \_\_\_\_\_

Piano accompaniment for measures 323-327. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *pp* is present in the second measure of the piano part.

328 *pp* *ppp*

Joy! \_\_\_\_\_ Joy! \_\_\_\_\_  
Joy! \_\_\_\_\_ Joy! \_\_\_\_\_  
Joy! \_\_\_\_\_ Joy! \_\_\_\_\_  
Joy! \_\_\_\_\_ Joy! \_\_\_\_\_

Joy! \_\_\_\_\_  
Joy! \_\_\_\_\_





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