



SONG TO THE SOUL

for
Mixed Chorus & Orchestra

Poems By
Walt Whitman

Music By
Charles Villiers Stanford

Op. 97b - 1913

BASSOON 1

COVER IMAGE

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



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ENGLISH HERITAGE MUSIC SERIES

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

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

Bassoon 1

Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

1-4 6-9 *pp*

14 15-18 19-20 23-24 *poco p* *p*

27 29-35 *pp*

41 43-50 53-58 *pp*

59

65 66-69 73-79

80 84-85 86-87 *p*

88 **13**
pp 91-103 *pp*

105 **6** Legatissimo. **1**
pp

112

7 Poco a poco più moto. accel sempre.....
5 **6**
 121-125 *ff* 129-134

136 *cresc.*

8 rit..... Tempo I (Andante.)
 142 **2** **2** *f* 147-148 *ff* *p* *cresc.*

152 **9** Più moto.
ff *p* *ff* *p*

160 *mf*

10 accel. poco a poco.....
 168 *mf* *cresc.*

175 Ritenuto

183 11 Più mosso ed accel.

mf *cresc.*

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

sf *ff*

198 *Allegro* ♩ = ♩

dim. sempre

207 12

213

219 13

223-226 *mf*

228

cresc. *sf* *sf* *sf*

233 14

f *ff*

Musical staff 233-237 in bass clef, key of D major. It features a rhythmic pattern of eighth notes with accents. The dynamic starts at *f* and ends at *ff*.

238

sf *mf* *mf*

Musical staff 238-244 in bass clef, key of D major. It features a melodic line with a crescendo leading to *mf*. There is a key signature change to D minor at the end.

245 15

cresc. *f*

Musical staff 245-250 in bass clef, key of D major. It features a melodic line with a crescendo and a *f* dynamic. There are triplets of eighth notes.

251

ff *dim.*

Musical staff 251-255 in bass clef, key of D major. It features a melodic line with a *ff* dynamic and a decrescendo.

256 16

p *cresc.*

Musical staff 256-262 in bass clef, key of D major. It features a melodic line with a *p* dynamic and a crescendo.

263

f

Musical staff 263-269 in bass clef, key of D major. It features a melodic line with a *f* dynamic and a key signature change to D minor.

270 17

cresc.

Musical staff 270-277 in bass clef, key of D major. It features a melodic line with a crescendo.

278

f

Musical staff 278-284 in bass clef, key of D major. It features a melodic line with a *f* dynamic and a key signature change to D minor.

285 18 *Un poco più mosso.* 19

ff

Musical staff 285-295 in bass clef, key of D major. It features a melodic line with a *ff* dynamic and a tempo change to *Un poco più mosso*.

296

Musical staff 296-302 in bass clef, key of D major. It features a melodic line with a second ending bracket.

307 20

dim.

313

dim e morendo, senza rall al fine

p

319 21

p

11

322-332



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PUBLISHING

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