



SONG TO THE SOUL

for
Mixed Chorus & Orchestra

Poems By
Walt Whitman

Music By
Charles Villiers Stanford

Op. 97b - 1913

BASSOON 2

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 2

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 *pp* 53-58

59 62-63 66-69

70 76-79 *p* 84-85 86-103

104 Bsn 1 6 Legatissimo. 1

pp

112

5 7 Poco a poco più moto. accel sempre..... 6

121-125 *ff* 129-134

136

cresc.

8 rit..... Tempo I (Andante.)

143-144 *f* 147-148 *ff*

151 9

p cresc. ff p

158 Più moto. 3

160-162 *mf*

169 10 accel. poco a poco.....

mf cresc.

176 Ritenuto

184 11 Più mosso ed accel.

mf cresc.

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

sf *ff* **1**

198 *Allegro* ♩ = ♩

dim. sempre

205 **12** **5**

dim. sempre **12** **5** 210-214

215

Musical staff 215: Bassoon part, measures 215-220. The staff is in bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations.

221

Musical staff 221: Bassoon part, measures 221-226. Measure 223 is marked with a box containing the number 13. A 4-measure rest is indicated above the staff for measures 223-226. The music resumes in measure 227 with a *mf* dynamic and a *cresc.* marking.

229

Musical staff 229: Bassoon part, measures 229-233. Measure 231 is marked with a box containing the number 14. The staff changes to a 12/8 time signature. Dynamics include *sf* (measures 229-231) and *f* (measures 232-233).

234

Musical staff 234: Bassoon part, measures 234-238. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). Dynamics include *ff* (measures 234-237) and *sf* (measure 238).

239

Musical staff 239: Bassoon part, measures 239-246. The staff is in bass clef with a key signature of three sharps. Dynamics include *mf* (measures 239-242) and *cresc.* (measures 243-246).

247

Musical staff 247: Bassoon part, measures 247-251. Measure 247 is marked with a box containing the number 15. Dynamics include *f* (measures 247-250) and *ff* (measure 251).

252

Musical staff 252: Bassoon part, measures 252-256. The staff is in bass clef with a key signature of three sharps. The music ends with a *dim.* marking.

257

Musical staff 257: Bassoon part, measures 257-263. Measure 257 is marked with a box containing the number 16. Dynamics include *p* (measures 257-260), *cresc.* (measures 261-263), and *f* (measures 262-263).

264

Musical staff 264: Bassoon part, measures 264-270. The staff is in bass clef with a key signature of three sharps. The music ends with a fermata and a *V* marking.

271

Musical staff 271: Bassoon part, measures 271-276. Measure 271 is marked with a box containing the number 17. Dynamics include *cresc.* (measures 271-276).

279

18

Musical staff for measures 279-286. The staff is in bass clef with a key signature of one sharp (F#). It begins with a double bar line. The first two measures contain notes with flats (Bb, Ab, Gb). The third measure starts with a dynamic marking of *f* and contains notes with sharps (F#, G#, A#). The piece concludes with a final note marked with a breath mark (h).

287

Un poco più mosso.

19

Musical staff for measures 287-297. The staff is in bass clef with a key signature of one sharp (F#). It begins with a double bar line. The first measure has a dynamic marking of *ff*. The piece concludes with a final note marked with a breath mark (h).

298

Musical staff for measures 298-308. The staff is in bass clef with a key signature of one sharp (F#). It begins with a double bar line and a fingering of 2. The piece concludes with a dynamic marking of *dim.*

309

20

dim e morendo, senza rall al fine

Musical staff for measures 309-316. The staff is in bass clef with a key signature of one sharp (F#). It begins with a double bar line. The piece concludes with a final note marked with a breath mark (h).

317

21

1

11

Musical staff for measures 317-321. The staff is in bass clef with a key signature of one sharp (F#). It begins with a double bar line. The first measure has a dynamic marking of *p*. The piece concludes with a final note marked with a breath mark (h). A thick black bar covers measures 322-332.

322-332



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