



SONG TO THE SOUL

for
Mixed Chorus & Orchestra

Poems By
Walt Whitman

Music By
Charles Villiers Stanford

Op. 97b - 1913

CLARINET 2

COVER IMAGE

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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

Clarinet (A) 2

Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

1-2 *pp* 6-7 *pp*

11 *pp* 15-18 19-20 *p*

22 23-24

29-35 Cl. 1 Solo espress. *p* *dim.* *pp* *dim.* *pp*

44 *p* *dim.*

52 53-54 *p* *dim.* *pp* 59-60

2 2 4 2 7 2 2

1 2 2 3

1 2

2 2

1 2

2 2

61 **3** **1**
 62-64 *pp*

Musical staff 61-64. Measure 61 starts with a treble clef and a key signature of one flat. It contains a triplet of eighth notes (G4, A4, B4) and a first finger fingering box. Measure 62-64 is a triplet of eighth notes (B4, C5, D5) marked *pp*.

69 **1** **4**

Musical staff 69. Measure 69 starts with a treble clef and a key signature of one flat. It contains a first finger fingering box and a fourth finger fingering box. The staff shows a sequence of eighth notes with various fingerings.

75 **1**
p

Musical staff 75. Measure 75 starts with a treble clef and a key signature of one flat. It contains a first finger fingering box. The staff shows a sequence of eighth notes with various fingerings, including a half note with a first finger fingering box.

81 **1**
p *pp*

Musical staff 81. Measure 81 starts with a treble clef and a key signature of one flat. It contains a first finger fingering box. The staff shows a sequence of eighth notes with various fingerings, including a half note with a first finger fingering box.

5 **20** **6** **4** Legatissimo. Cl. 1
 86-105 106-109

Musical staff 86-109. Measures 86-105 and 106-109 are marked with thick black bars. Measure 106 is marked *Legatissimo.* and *Cl. 1*. Measure 107 is marked **4**.

114 **7** **7**
pp 119-125 *ff*

Musical staff 114-125. Measure 114 starts with a treble clef and a key signature of two flats. It contains a seventh finger fingering box. Measure 119-125 is marked with a thick black bar and *ff*.

128 **4** Poco a poco più moto. accel sempre
 129-132 *p* *mp* *cresc.* *p*

Musical staff 128-132. Measure 128 starts with a treble clef and a key signature of two flats. It contains a fourth finger fingering box. Measure 129-132 is marked with a thick black bar. The staff shows a sequence of notes with dynamics *p*, *mp*, *cresc.*, and *p*.

138 **8**
cresc.

Musical staff 138. Measure 138 starts with a treble clef and a key signature of two flats. It contains an eighth finger fingering box. The staff shows a sequence of notes with a *cresc.* dynamic.

145 rit..... Tempo I (Andante.)
2 147-148 *ff* *p* *cresc.* *ff*

Musical staff 145-148. Measure 145 starts with a treble clef and a key signature of two flats. It contains a second finger fingering box. Measure 147-148 is marked with a thick black bar. The staff shows a sequence of notes with dynamics *ff*, *p*, *cresc.*, and *ff*.

154 **9** Più moto.
p *ff* *p*

Musical staff 154. Measure 154 starts with a treble clef and a key signature of two flats. It contains a ninth finger fingering box. The staff shows a sequence of notes with dynamics *p*, *ff*, and *p*.

162

mf

169

10 accel. poco a poco.....

mf *cresc.*

177

Ritenu**to**

mf

185

11 Più mosso ed accel.

1

mf *cresc.*

193

molto rall.....

Allegro molto. (quasi alla breve)

Allegro ♩ = ♩

1

sf *ff* *dim. sempre*

202

mf

207

12

mf 211-212

213 *mp* *tr*

Musical staff 213-219. Starts with a treble clef and a key signature of one flat. The music features a melodic line with trills (tr) and a dynamic marking of *mp*.

220 **13** *p*

Musical staff 220-225. Starts with a treble clef and a key signature of one flat. A box containing the number 13 is positioned above the staff. The music features a melodic line with a dynamic marking of *p*.

226 *cresc.* *sf* *sf* *sf*

Musical staff 226-231. Starts with a treble clef and a key signature of one flat. The music features a melodic line with a dynamic marking of *cresc.* and three *sf* markings.

232 **14** *f* *ff* *sf*

Musical staff 232-238. Starts with a treble clef and a key signature of one flat. A box containing the number 14 is positioned above the staff. The music features a melodic line with a dynamic marking of *f*, *ff*, and *sf*.

239 *mf* *mf* *cresc.*

Musical staff 239-245. Starts with a treble clef and a key signature of two sharps. The music features a melodic line with a dynamic marking of *mf*, *mf*, and *cresc.*

246 **15** *f* *ff* *tr*

Musical staff 246-253. Starts with a treble clef and a key signature of two sharps. A box containing the number 15 is positioned above the staff. The music features a melodic line with a dynamic marking of *f*, *ff*, and a trill (*tr*).

254 **16** *dim.* *p*

Musical staff 254-258. Starts with a treble clef and a key signature of two sharps. A box containing the number 16 is positioned above the staff. The music features a melodic line with a dynamic marking of *dim.* and *p*.

259 *cresc.* *f*

Musical staff 259-264. Starts with a treble clef and a key signature of one flat. The music features a melodic line with a dynamic marking of *cresc.* and *f*.

265 **17**

Musical staff 265-272. Starts with a treble clef and a key signature of two flats. A box containing the number 17 is positioned above the staff. The music features a melodic line.

273 *cresc.*

Musical staff 273-279. Starts with a treble clef and a key signature of two flats. The music features a melodic line with a dynamic marking of *cresc.*

280 **18** *f*

Musical staff 280-285. Starts with a treble clef and a key signature of two flats. A box containing the number 18 is positioned above the staff. The music features a melodic line with a dynamic marking of *f*.

Un poco più mosso.

286

ff

295 **19**

306 **20**

dim. **5** 310-314

21

316 **dim e morendo, senza rall al fine**

2 320-321 *pp*

325

1 *ppp*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.18/03