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

IN THE UNITED STATES

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/

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

REFERENCE MATERIAL AND SOFTWARE

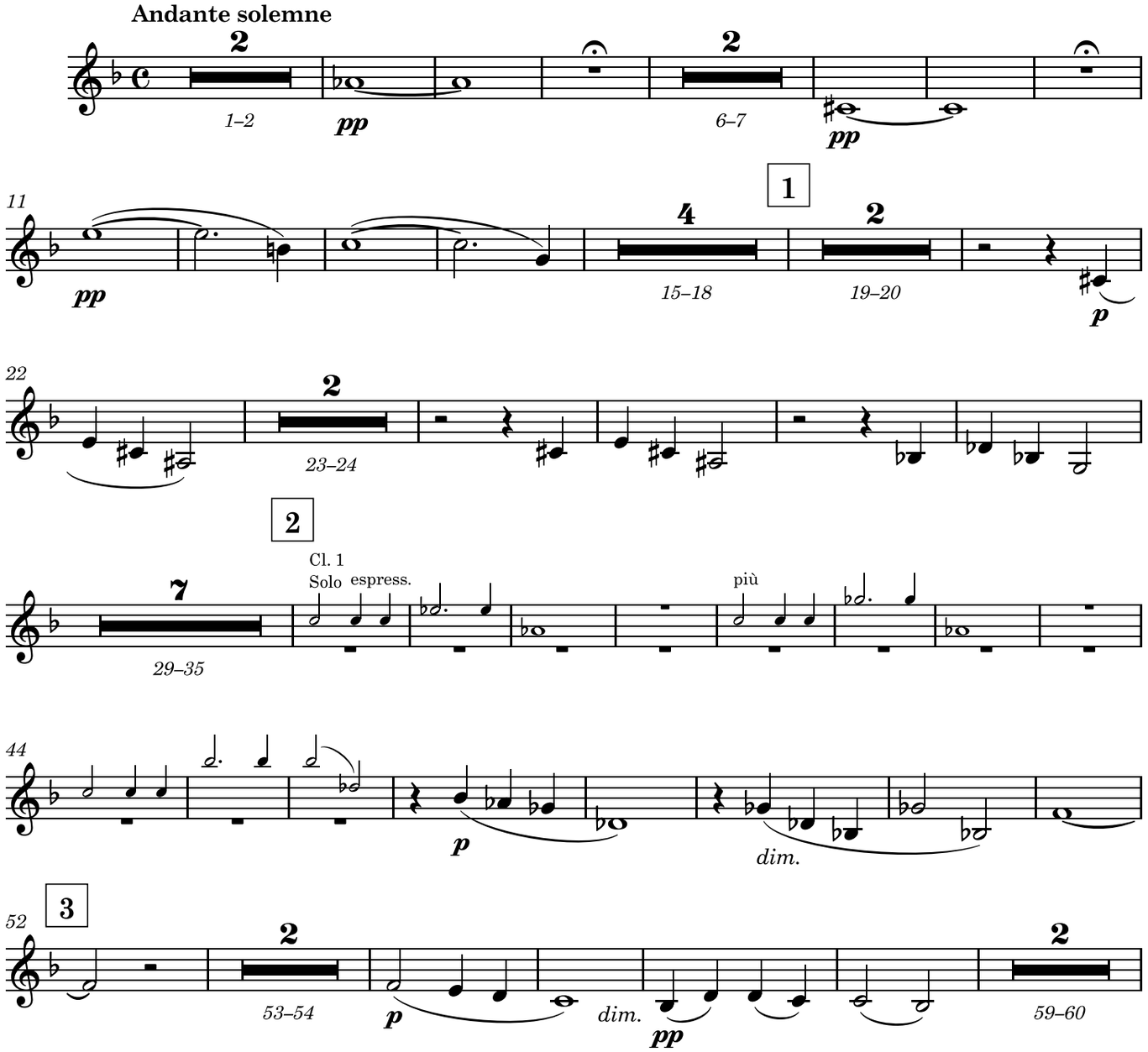
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

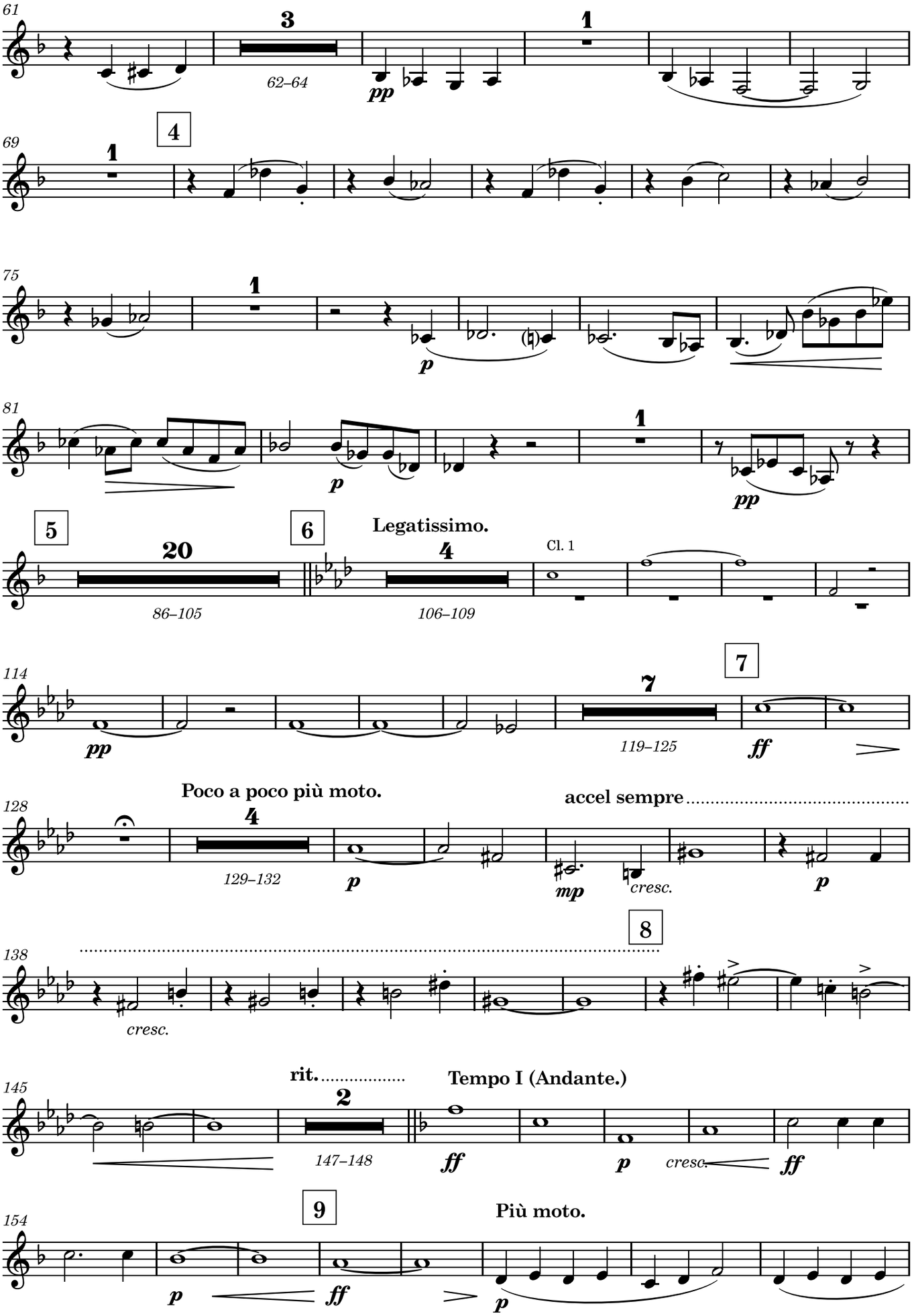
Clarinet (A) 2

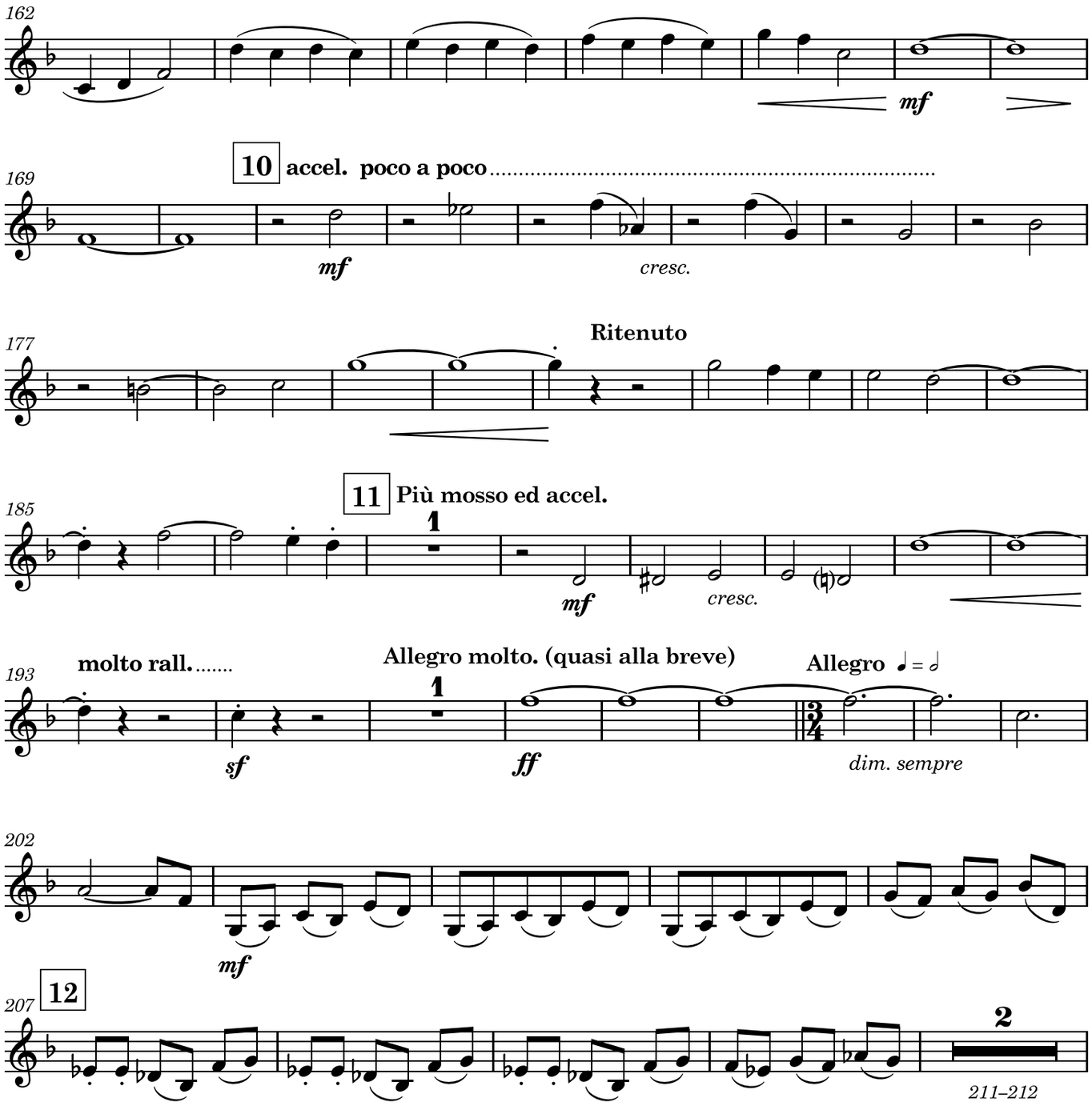
Song to the Soul

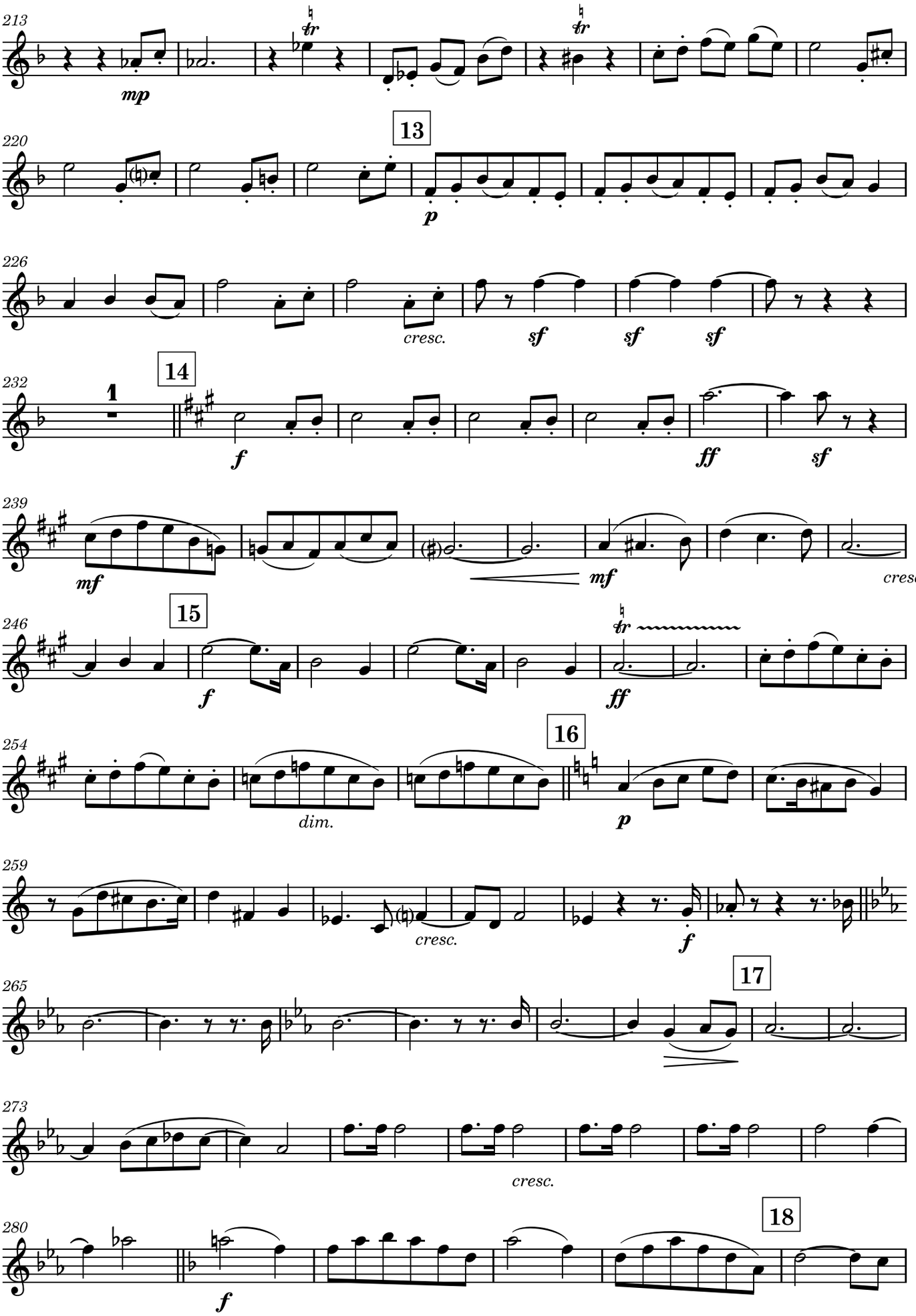
Walt Whitman

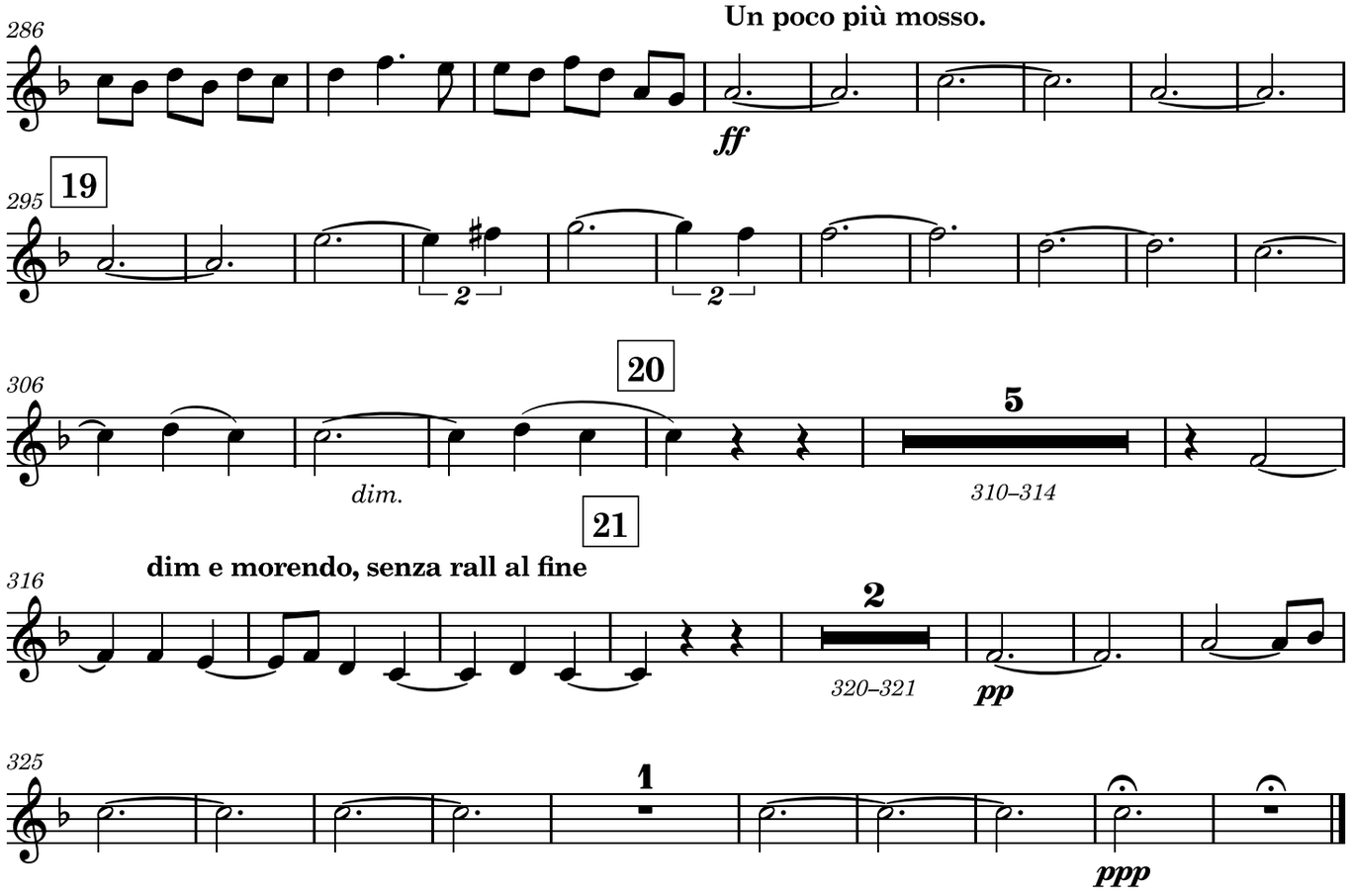
Charles Villiers Stanford




61
3
62–64
pp
1
69
4
1
75
1
p
81
p
1
pp
5
20
86–105
6
Legatissimo.
4
106–109
Cl. 1
114
pp
7
7
119–125
ff
128
Poco a poco più moto.
4
129–132
p
accel sempre
mp
cresc.
p
138
8
cresc.
145
rit.
2
147–148
Tempo I (Andante.)
ff
p
cresc.
ff
154
9
Più moto.
p
ff
p


162
mf
169
10
accel. poco a poco
mf
cresc.
177
Ritenuto
185
11
Più mosso ed accel.
1
mf
cresc.
193
molto rall.
Allegro molto. (quasi alla breve)
1
Allegro
sf
ff
dim. sempre
202
mf
207
12
2
211–212


213
mp
220
13
p
226
cresc.
sf
sf
sf
232
1
14
f
ff
sf
239
mf
mf
cresc.
246
15
f
ff
254
dim.
16
p
259
cresc.
f
265
17
273
cresc.
280
18
f


Un poco più mosso.
286
ff
19
295
2
2
20
306
dim.
5
310–314
21
dim e morendo, senza rall al fine
316
2
320–321
pp
325
1
ppp

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future[SM]

LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number

16.18/03