



SONG TO THE SOUL

for
Mixed Chorus & Orchestra

Poems By
Walt Whitman

Music By
Charles Villiers Stanford

Op. 97b - 1913

DOUBLE BASS

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

Double Bass

Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

pizz.
p 3-4 2

7 2 8 1 8-9 11-18 *p*

21 1 1 *sf*

27 1 6 2 2 1 *sf* *p* 30-35 36-37 *p*

39 2 2 40-41 44-45

47 1 3 3 49-51

55

60 arco *pp* *pizz.* 1

66 1 4 3 70-72

73

79

86

95

106

120

130

accel sempre.....

135

140

151

157 9 **Più moto.**

ff *p* **3** *pizz.* 160-162 *p*

165 10 **accel. poco a poco.....**

mf *p* *arco*

173

f

180 **Ritenuito**

1

186 11 **Più mosso ed accel.**

mf *cresc.*

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

sf *ff*

199 **Allegro** $\text{♩} = \text{♩}$ 12 **pizz.**

7 200-206

211 **4** **1** **arco**

212-215

221 13 **10** 14

223-232 *f*

234

239 *mf* **3** 242-244

247 **15** *f* *ff*

252 *dim.*

256 **16** *pizz.* *mf* *cresc.*

262 *arco*

266 **17** *p*

272 *cresc.*

280 **18** *f*

Un poco più mosso.

286

294 **19** *2*

301

Musical staff for measures 301-306. The staff is in bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, some with slurs. The tempo/mood instruction *dim. poco a poco* is written at the end of the staff.

307

Musical staff for measures 307-314. The staff is in bass clef with a key signature of two sharps. A box containing the number **20** is positioned above the staff. The music includes sixteenth-note patterns and dotted notes. The instruction *pizz.* is written above the final note of the staff.

315

Musical staff for measures 315-332. The staff is in bass clef with a key signature of two sharps. The instruction *dim e morendo, senza rall al fine* is written above the staff. A box containing the number **21** is positioned above the staff. The music features dotted notes and rests. A thick black bar covers measures 319-332. The number **1** is written above the first measure, and the number **14** is written above the thick bar. The page number *319-332* is written below the staff.



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