SONG TO THE SOUL

for

Mixed Chorus & Orchestra

Poems By

Walt Whitman

Music By

Charles Villiers Stanford

Op. 97b - 1913

HARP

COVER IMAGE

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

IN THE UNITED STATES

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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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Editor

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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

Harp

Song to the Soul

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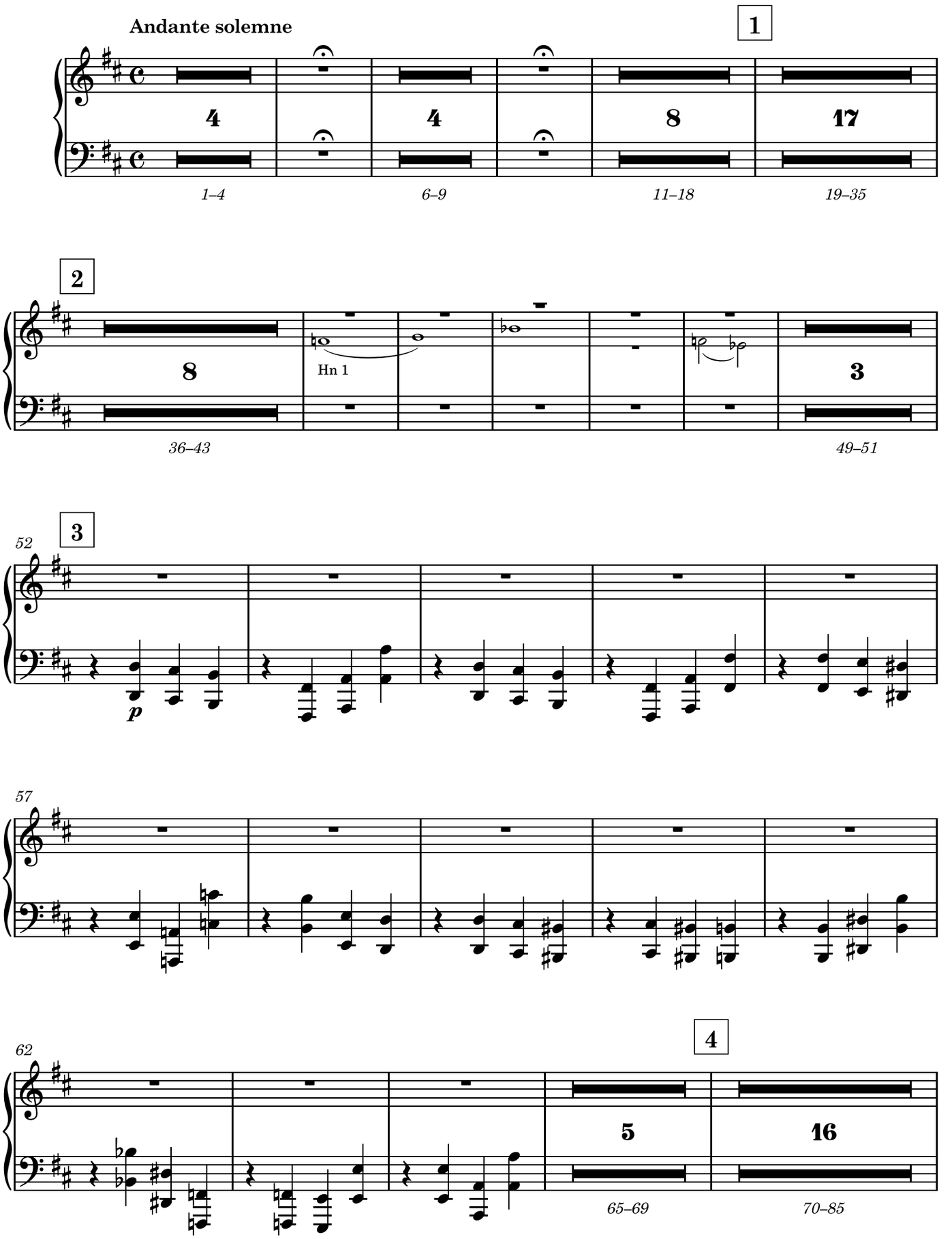
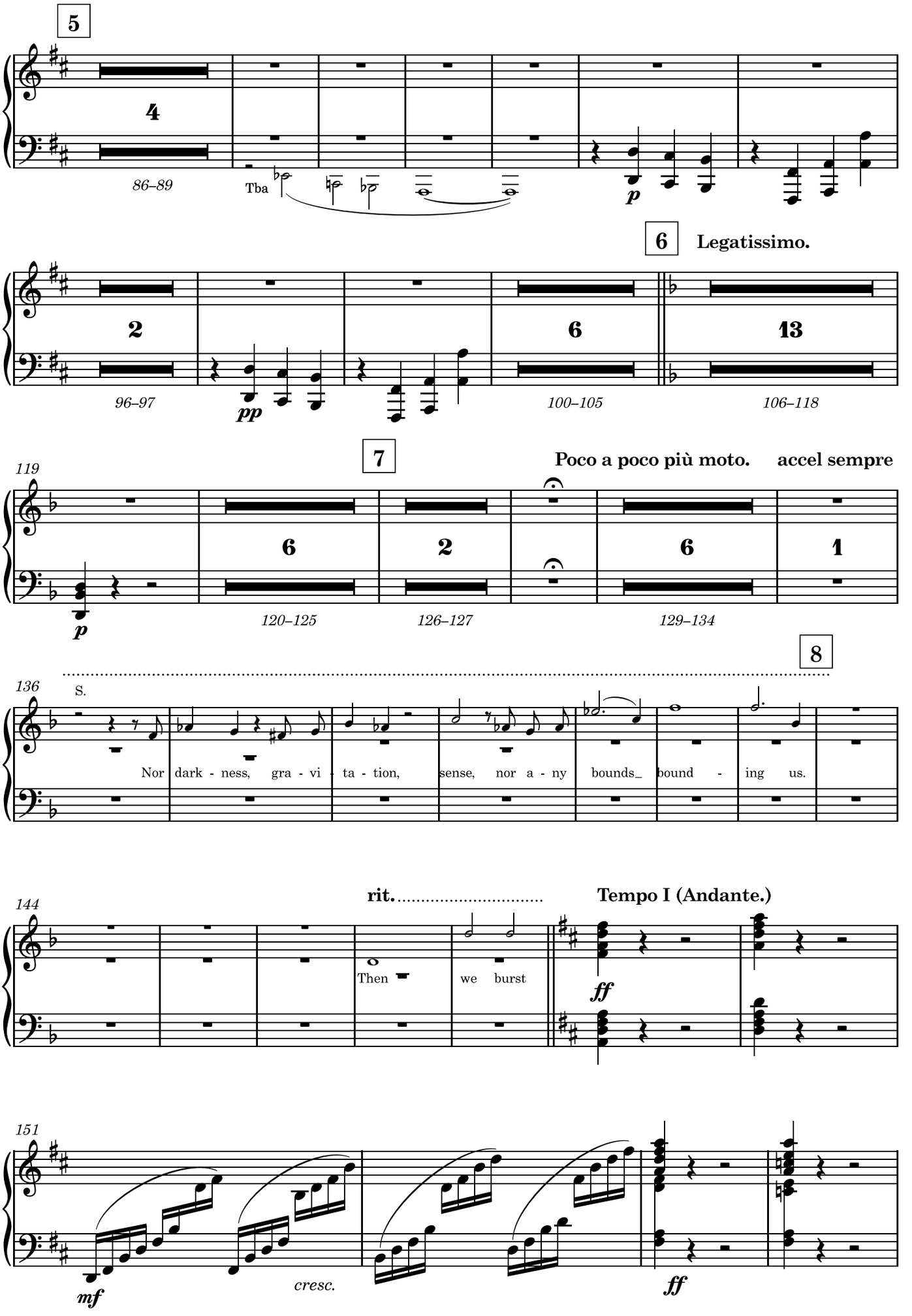
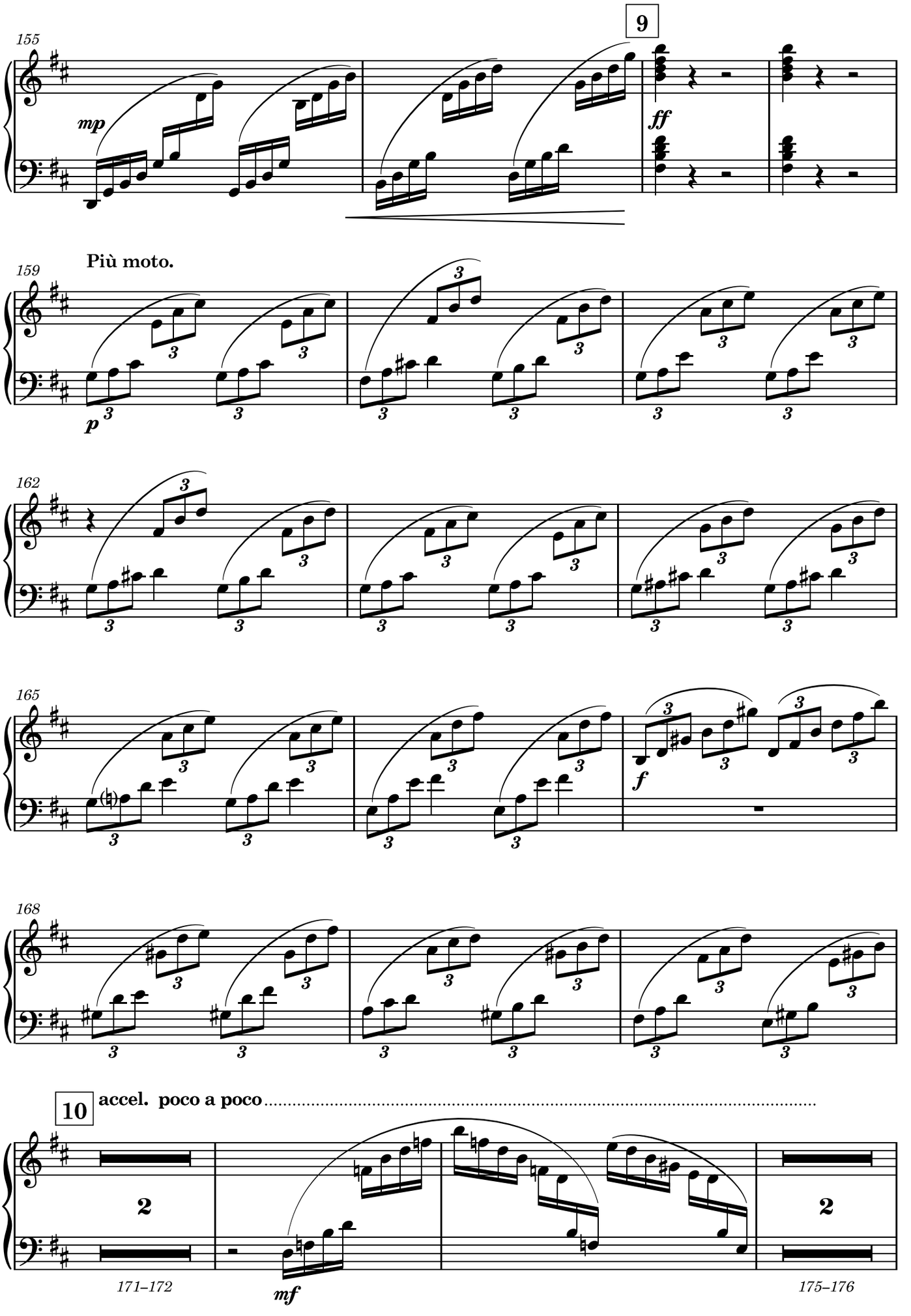
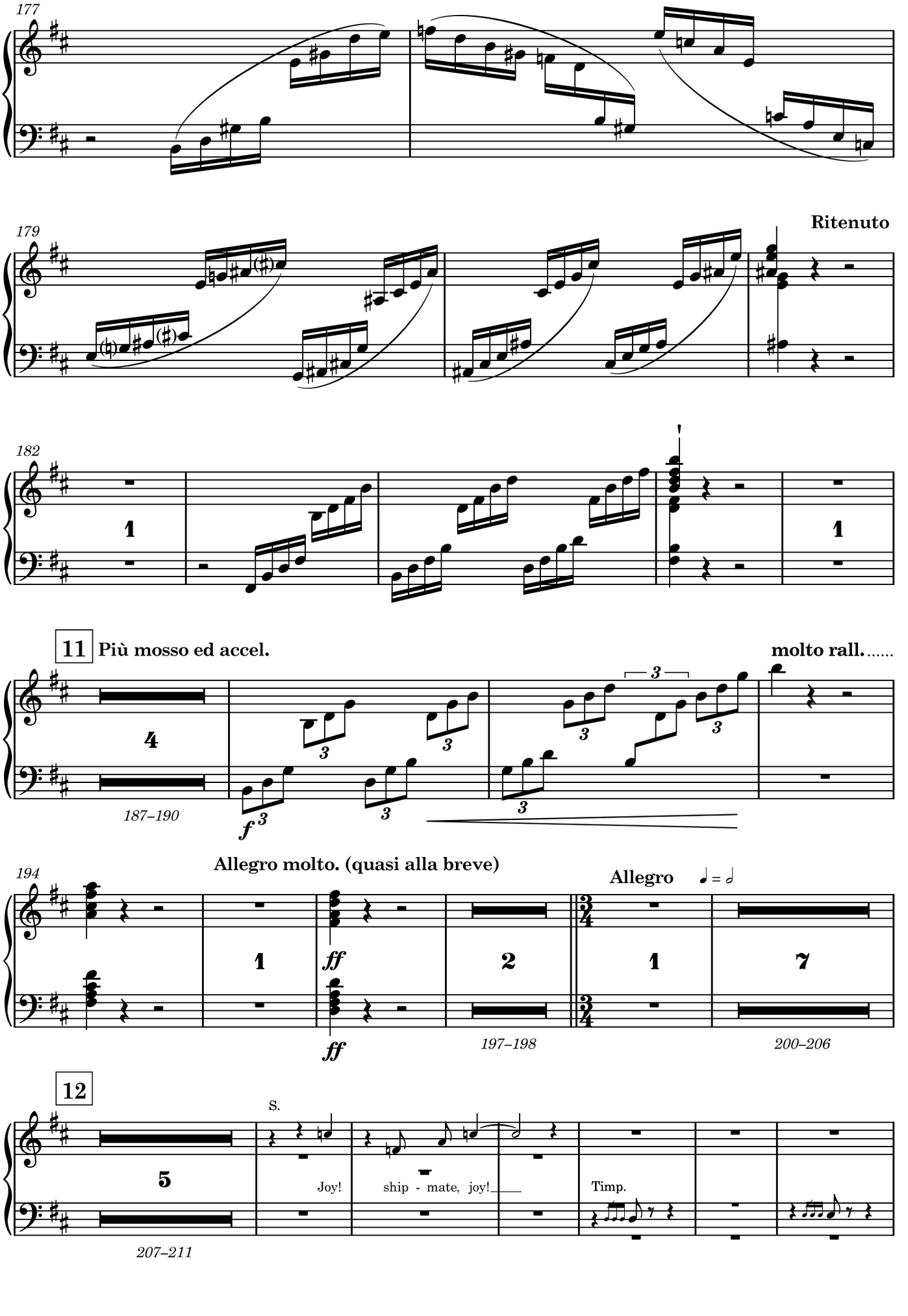
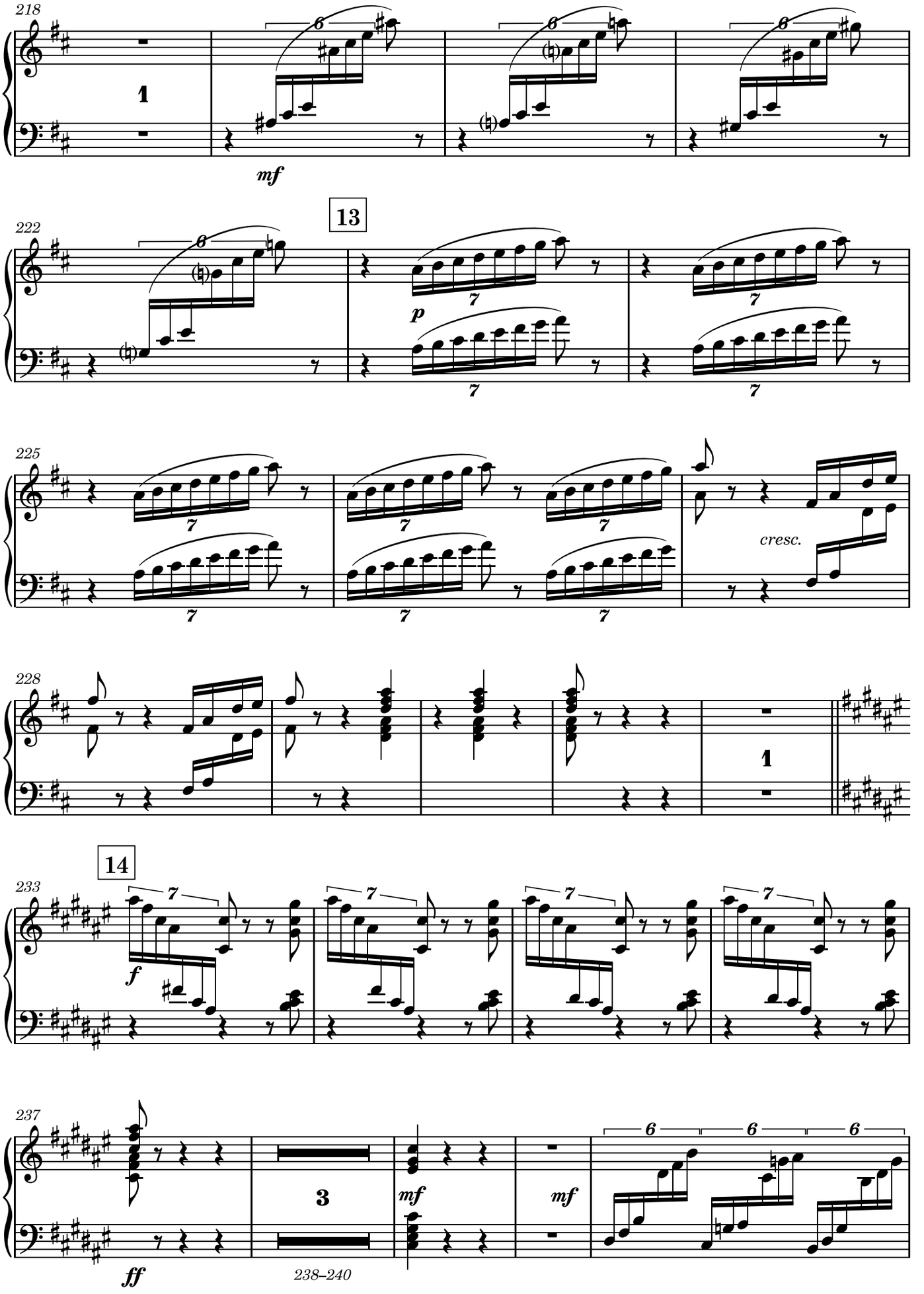
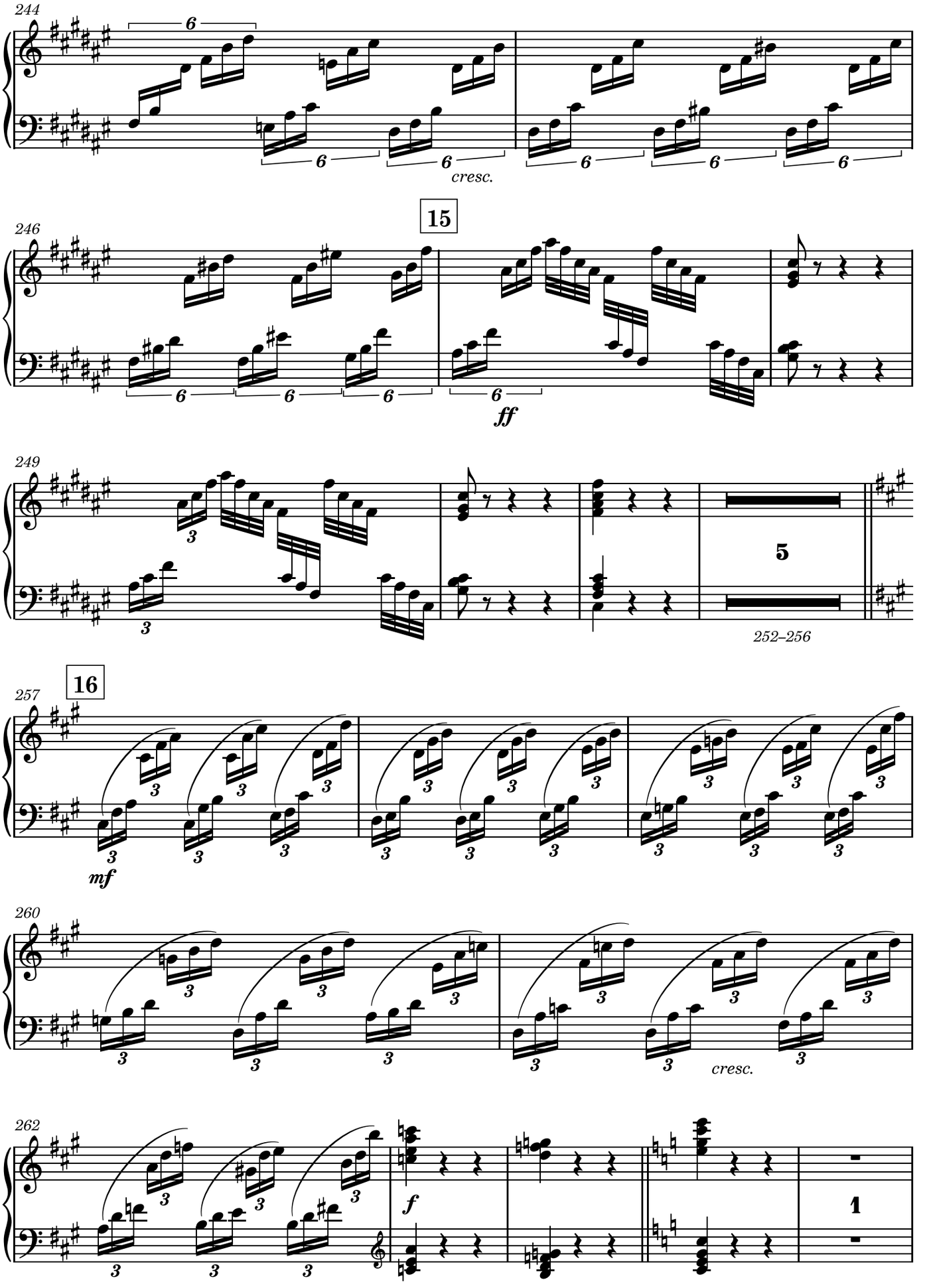


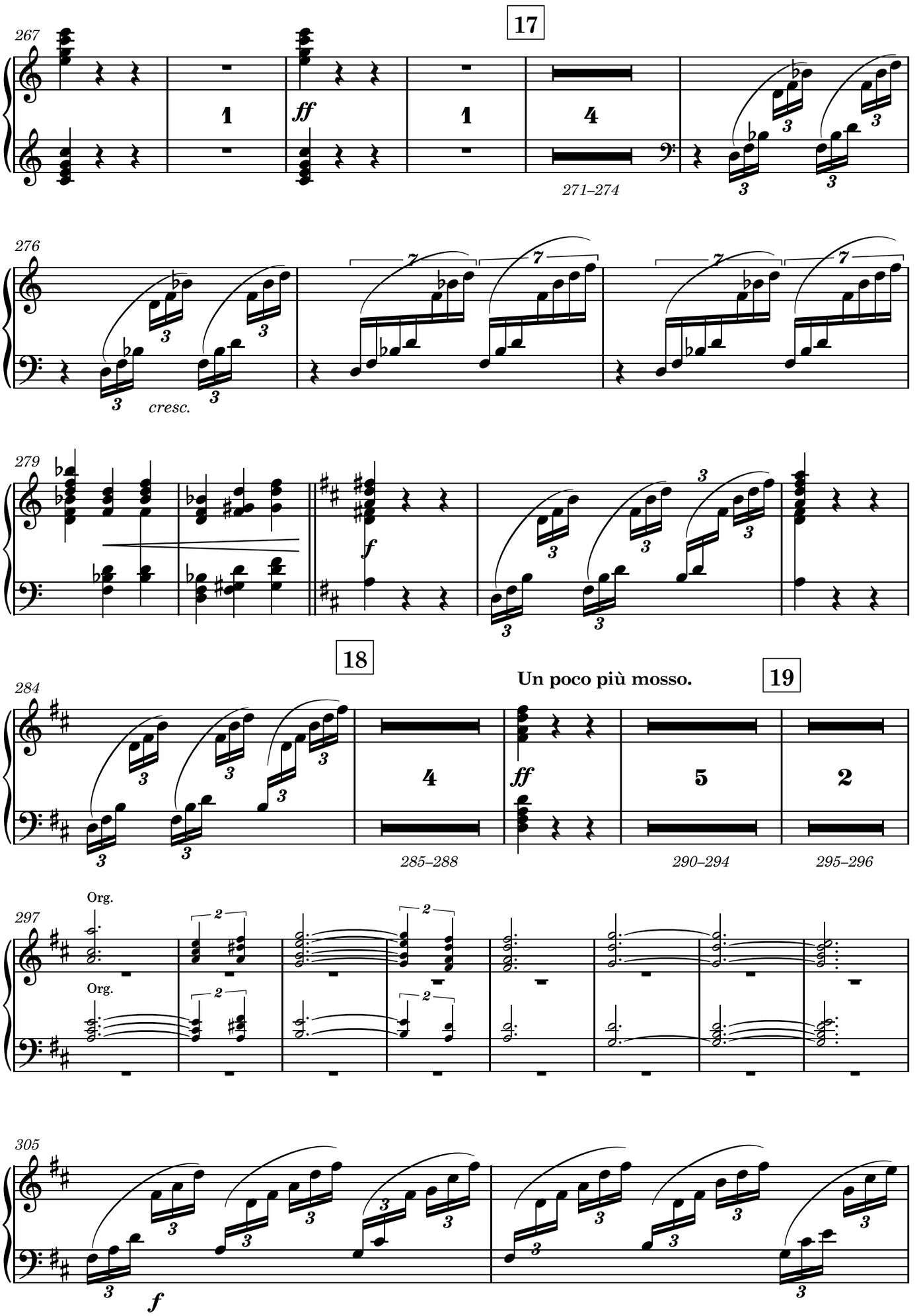

5
4
86–89
Tba
p
6
Legatissimo.
2
96–97
pp
6
100–105
13
106–118
119
7
Poco a poco più moto.
accel sempre
6
120–125
2
126–127
6
129–134
1
p
8
136
S.
Nor dark - ness, gra - vi - ta - tion, sense, nor a - ny bounds_ bound - ing us.
144
rit.
Then
we burst
Tempo I (Andante.)
ff
151
mf
cresc.
ff

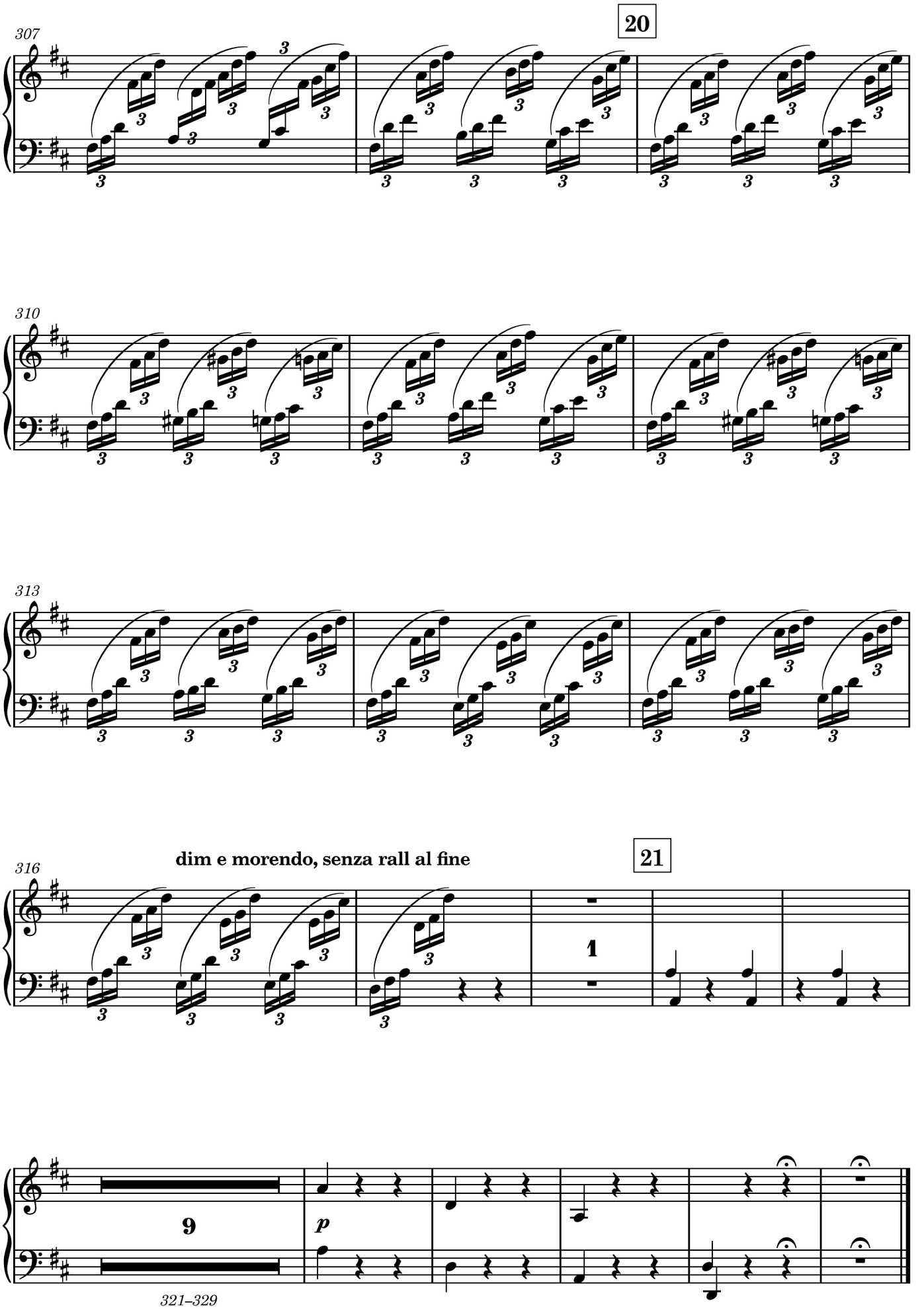

155
9
mp
ff
159
Più moto.
p
162
165
f
168
10
accel. poco a poco
2
2
171–172
mf
175–176


177
179
Ritenuto
182
1
1
11
Più mosso ed accel.
molto rall.
4
187–190
f
194
Allegro molto. (quasi alla breve)
Allegro
♩ = 𝅗𝅥
1
ff
2
1
7
197–198
200–206
12
S.
5
Joy!
ship - mate, joy!
Timp.
207–211


218
1
mf
222
13
p
225
cresc.
228
1
233
14
f
237
3
mf
mf
ff
238–240


244
cresc.
15
246
ff
249
5
252–256
16
257
mf
260
cresc.
262
f
1


17
267
1
ff
1
4
271–274
276
cresc.
279
f
18
284
Un poco più mosso.
19
4
ff
5
2
285–288
290–294
295–296
297
Org.
Org.
305
f


20
307
310
313
316
dim e morendo, senza rall al fine
21
1
9
p
321–329

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