



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



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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

Harp

Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

1

Musical notation for system 1, measures 1-4, 6-9, 11-18, and 19-35. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes rests and notes with fermatas. Measure numbers 4, 4, 8, and 17 are indicated below the staves. Measure ranges 1-4, 6-9, 11-18, and 19-35 are also indicated below the staves.

2

Musical notation for system 2, measures 36-43 and 49-51. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes rests, notes, and a dynamic marking of *pp*. A first horn part (Hn 1) is indicated in measure 41. Measure numbers 8 and 3 are indicated below the staves. Measure ranges 36-43 and 49-51 are also indicated below the staves.

3

Musical notation for system 3, measures 52-61. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes rests and notes. A dynamic marking of *p* is indicated in measure 52. Measure numbers 52-61 are indicated below the staves.

57

Musical notation for system 4, measures 57-61. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes rests and notes. Measure numbers 57-61 are indicated below the staves.

4

Musical notation for system 5, measures 62-69 and 70-85. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes rests and notes. Measure numbers 5, 16, 65-69, and 70-85 are indicated below the staves.

5

86-89 Tba *p*

6 Legatissimo.

96-97 *pp* 100-105 106-118

7

Poco a poco più moto. accel sempre

119 *p* 120-125 126-127 129-134

8

136 s. Nor dark - ness, gra - vi - ta - tion, sense, nor a - ny bounds_ bound - ing us.

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

144 *ff* Then we burst

151 *mf* *cresc.* *ff*

155 9

mp *ff*

159 **Più moto.**

p 3 3 3 3 3

162

3 3 3 3 3 3

165

3 3 3 3 3 *f*

168

3 3 3 3 3 3

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

2 2 *mf*

171-172 *mf* 175-176

177

179

Ritenuato

182

11 Più mosso ed accel.

187-190

f 3

molto rall.....

Allegro molto. (quasi alla breve)

194

Allegro ♩ = ♩

197-198

200-206

12

s.

Joy! ship - mate, joy!

Timp.

207-211

218

1

mf

222

13

p

225

cresc.

228

1

233

14

f

237

3

ff

mf

mf

238-240

17

267

1 *ff* **1** **4**

271-274

276

cresc.

279

f

18

Un poco più mosso.

19

284

4 *ff* **5** **2**

285-288 290-294 295-296

297

Org.

305

f

20

307

Musical notation for measures 307-310. The piece is in D major (two sharps). The music consists of continuous triplets in both the treble and bass staves. Each triplet is a descending eighth-note pattern. The treble staff triplets are beamed together, and the bass staff triplets are also beamed together. The number '3' is written below each triplet.

310

Musical notation for measures 310-313. This system continues the triplet pattern from the previous system. The notation is identical to the previous system, with triplets in both hands.

313

Musical notation for measures 313-316. This system continues the triplet pattern. The notation is identical to the previous systems.

21

dim e morendo, senza rall al fine

316

Musical notation for measures 316-319. Measures 316-319 continue the triplet pattern. At the end of measure 319, there is a fermata over the final note in both hands. The number '1' is written below the fermata in the bass staff.

Musical notation for measures 320-329. Measures 320-321 feature a fermata over the final note in both hands, with the number '9' written below the fermata in the bass staff. From measure 322 onwards, the music is in a piano (*p*) dynamic. The treble staff has a whole note with a fermata, and the bass staff has a half note with a fermata. The piece ends with a double bar line.



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