



# SONG TO THE SOUL

*for*  
Mixed Chorus & Orchestra

Poems By  
Walt Whitman

Music By  
Charles Villiers Stanford

Op. 97b - 1913

VIOLIN I

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.

**Matthew W. Mehaffey**  
Editor

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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



Violin I

# Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

1 con sord. *pp* 6-7 2

8

14 1

20 *poco*

29 *p* *dim.* *pp*

36 2

46 5 3 47-51 *p*

56 3 59-61

62 5 4 8 65-69 70-77 *pp*

78 *p*

83 **1** **5** *pp*

89 **4** *p* *pp*

90-93

99 **4** **6** Legatissimo. **7** *pp*

102-105 106-112

114 *div.*

121 *a3* **7** **2** **5** *pp*

126-127 129-133

*accel sempre*.....

134 *unis.* **1** *p* *cresc.* *p*

138 *cresc. sempre*

**8** *rit.*..... *senza sord.* **1**

**Tempo I (Andante.)**

*div.* *ff* *p* *cresc.*

153 *div.*  
*ff* *unis.* *p* *cresc.*

9

Musical staff 153-164. Starts with a rest, then a double bar line with 'div.' above it. The music begins with a fortissimo (ff) dynamic, followed by a piano (p) dynamic and a crescendo (cresc.) marking. The staff contains a series of sixteenth-note runs.

157 *div.* *Più moto.*  
*ff* *p*

Musical staff 157-164. Starts with a fortissimo (ff) dynamic, followed by a piano (p) dynamic. The staff contains a series of sixteenth-note runs with trills (tr) and a 'Più moto.' instruction.

165  
*mf* *p*

Musical staff 165-170. The staff contains a series of sixteenth-note runs with a mezzo-forte (mf) dynamic and a piano (p) dynamic.

171 **10** *accel. poco a poco.....*  
*mp* *cresc.*

Musical staff 171-175. Starts with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The staff contains a series of sixteenth-note runs with an acceleration (accel.) instruction.

176  
*cresc.* *div.*

Musical staff 176-180. The staff contains a series of sixteenth-note runs with a crescendo (cresc.) marking and a 'div.' instruction.

181 *Ritenuato* *1* *unis.* *div.* *1*

Musical staff 181-186. Starts with a 'Ritenuato' instruction, followed by a first ending bracket (1), a 'unis.' instruction, a 'div.' instruction, and another first ending bracket (1).

187 **11** *Più mosso ed accel.* *molto rall.....*  
*p* *cresc.* *sf*

Musical staff 187-194. Starts with a piano (p) dynamic and a crescendo (cresc.) marking, followed by a fortissimo (sf) dynamic and a 'molto rall.' instruction.

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

**Allegro**

195 *1* *div.* *ff* *7*  
*200-206*

Musical staff 195-206. Starts with a first ending bracket (1), followed by a 'div.' instruction and a fortissimo (ff) dynamic. The staff ends with a first ending bracket (7) and a double bar line. The page number 200-206 is written at the bottom right.

div.  
tr

207 **12**  
 Musical notation for measures 207-211. Includes triplets and a *p* dynamic marking.

212  
 Musical notation for measures 212-216. Includes trills and a *cresc. poco a poco* marking.

217  
 Musical notation for measures 217-222. Includes trills and a *div.* marking.

**13**  
 223  
 Musical notation for measures 223-227. Includes triplets and a *p* dynamic marking.

228  
 Musical notation for measures 228-231. Includes triplets and *sf* and *cresc.* markings.

**14**  
 232  
 Musical notation for measures 232-235. Includes a *f* dynamic marking.

236  
 Musical notation for measures 236-239. Includes *ff* and *mf* dynamic markings, and an *8va* marking.

240  
 Musical notation for measures 240-244. Includes triplets and a *mf* dynamic marking.

**15**  
 245  
 Musical notation for measures 245-250. Includes trills, a *div.* marking, and *f* and *cresc.* markings.

251  
 Musical notation for measures 251-255. Includes triplets and *ff* and *dim.* markings.



256

16

div.

The musical score consists of six measures on a single staff. Measure 256 features three eighth-note triplets. Measure 257 has a quarter note followed by two rests. Measure 258 contains six eighth-note triplets. Measure 259 has a quarter note followed by two rests. Measure 260 has a quarter note followed by two rests. Measure 261 has a quarter note followed by two rests.

V.S.

260 *cresc.*

264 *f*

268 17 *p*

272

275 *cresc.*

278 8<sup>va</sup> *f*

282 18

Un poco più mosso.

288 19

293

298

303 *8<sup>va</sup>*  
3 3 3 3 3 3 3 3 3 3 3 3  
*dim. poco a poco*

308 (8) **20**

313 *#tr* *dim e morendo, senza rall al fine*

319 **21** **2** *322-323* *pp*

**2** *326-327* *pp* *#tr* **2** *5* *ppp*



# ENGLISH HERITAGE

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