



SONG TO THE SOUL

for
Mixed Chorus & Orchestra

Poems By
Walt Whitman

Music By
Charles Villiers Stanford

Op. 97b - 1913

VOLONCELLO

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

Violoncello

Song to the Soul

Walt Whitman

Charles Villiers Stanford

Andante solenne

pizz.
p

7
p

21
sf

27
sf *p* *p*

39
p

47
p *arco*

55
pizz.

61
arco *pizz.* *pp*

V.S.

68 4 3

70-72

75 arco

83 5 pizz. 7 pizz. *p*

87-93

95 arco pizz. arco

pp *pp*

102 6 Legatissimo. 7 1

ppp *pp* 106-112

116 1 1 div.

125 7 2 Poco a poco più moto. unis. *pp* *p*

126-127

132 accel sempre.....

cresc. poco a poco

137 *p* *cresc.*

142 8 3 2 rit.....

144-146 147-148

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Tempo I (Andante.)

149

Musical staff 149-154. Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with dynamics *ff*, *p cresc.*, and *ff*. A fermata is placed over the final note of the staff.

155

Musical staff 155-161. Bass clef, key signature of two sharps. Dynamics include *p cresc.*, *ff*, and *> p*. A box containing the number '9' is positioned above the staff. The instruction 'Più moto.' is written above the staff. A first ending bracket labeled '1' spans the final two measures, which end with a trill.

162

Musical staff 162-168. Bass clef, key signature of two sharps. The staff features a melodic line with a trill at the beginning and a dynamic marking of *mf* at the end.

169

Musical staff 169-176. Bass clef, key signature of two sharps. A box containing the number '10' is positioned above the staff, followed by the instruction 'accel. poco a poco.....'. The staff begins with a dynamic marking of *p*.

177

Musical staff 177-183. Bass clef, key signature of two sharps. The instruction 'Ritenuato' is written above the staff. The staff begins with a dynamic marking of *f* and ends with a first ending bracket labeled '1'.

184

Musical staff 184-189. Bass clef, key signature of two sharps. A box containing the number '11' is positioned above the staff, followed by the instruction 'Più mosso ed accel.'. The staff begins with a first ending bracket labeled '1' and ends with a dynamic marking of *cresc.*

190

Musical staff 190-197. Bass clef, key signature of two sharps. The instruction 'molto rall.....' is written above the staff, followed by 'Allegro molto. (quasi alla breve)'. The staff begins with a dynamic marking of *sf* and ends with a dynamic marking of *ff*.

198

Musical staff 198-202. Bass clef, key signature of two sharps. The instruction 'Allegro' is written above the staff, followed by a tempo marking of $\text{♩} = \text{♩}$. The staff contains several triplet markings. The dynamic marking *mf* is placed below the staff.

203

Musical staff 203-208. Bass clef, key signature of two sharps. A box containing the number '12' is positioned above the staff. The staff begins with a dynamic marking of *p*.

209

Musical staff 209-214. Bass clef, key signature of two sharps. The staff contains triplet markings and ends with a dynamic marking of *ff*.

216

Musical staff for measures 216-221. The staff is in bass clef with a key signature of two sharps (F# and C#). Measure 216 starts with a quarter note G2, followed by a quarter rest, then a quarter note A2. Measure 217 contains three triplet eighth notes: G2, A2, and B2. Measure 218 contains a quarter note G2, a quarter rest, and a quarter note A2. Measure 219 contains a quarter note B2, a quarter rest, and a quarter note C3. Measure 220 contains a quarter note D3, a quarter rest, and a quarter note E3. Measure 221 contains a quarter note F#3, a quarter rest, and a quarter note G#3.

222

Musical staff for measures 222-232. The staff is in bass clef with a key signature of two sharps (F# and C#). Measure 222 starts with a quarter note G2, followed by a quarter rest, then a quarter note A2. Measure 223 contains a quarter note B2, a quarter rest, and a quarter note C3. Measure 224 contains a quarter note D3, a quarter rest, and a quarter note E3. Measure 225 contains a quarter note F#3, a quarter rest, and a quarter note G#3. Measure 226 contains a quarter note A3, a quarter rest, and a quarter note B3. Measure 227 contains a quarter note C4, a quarter rest, and a quarter note D4. Measure 228 contains a quarter note E4, a quarter rest, and a quarter note F#4. Measure 229 contains a quarter note G#4, a quarter rest, and a quarter note A4. Measure 230 contains a quarter note B4, a quarter rest, and a quarter note C5. Measure 231 contains a quarter note D5, a quarter rest, and a quarter note E5. Measure 232 contains a quarter note F#5, a quarter rest, and a quarter note G#5.

13

10

223-232

233 14

f

Musical staff 233-237 in bass clef, key of D major. It features a series of eighth-note triplets with accents, starting with a forte (*f*) dynamic.

238

mf

Musical staff 238-242 in bass clef, key of D major. It includes a series of eighth-note triplets and a triplet of sixteenth notes. The dynamic is mezzo-forte (*mf*).

243 15

mf *f*

Musical staff 243-248 in bass clef, key of D major. It features a series of eighth-note triplets. The dynamic starts at mezzo-forte (*mf*) and increases to forte (*f*).

249

ff

Musical staff 249-253 in bass clef, key of D major. It features a series of eighth-note triplets. The dynamic is fortissimo (*ff*).

254 16

dim. *mp*

Musical staff 254-257 in bass clef, key of D major. It features a series of eighth-note triplets. The dynamic starts with a decrescendo (*dim.*) and ends at mezzo-piano (*mp*).

258

cresc.

Musical staff 258-263 in bass clef, key of D major. It features a series of eighth-note triplets. The dynamic is a crescendo (*cresc.*).

264

Musical staff 264-267 in bass clef, key of D major. It features a series of eighth-note triplets.

268 17

p

Musical staff 268-275 in bass clef, key of D major. It features a series of eighth-note triplets. The dynamic is piano (*p*).

276

cresc. *f*

Musical staff 276-282 in bass clef, key of D major. It features a series of eighth-note triplets. The dynamic starts with a crescendo (*cresc.*) and ends at forte (*f*).

283 18 Un poco più mosso.

Musical staff 283-287 in bass clef, key of D major. It features a series of eighth-note triplets. The tempo instruction is *Un poco più mosso.*

290 19

297

304 20

dim. poco a poco

21

310

dim e morendo, senza rall al fine

321

3

322-324

7

326-332



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