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781

SET I.
(TENNYSON)

SET II.
(WHITMAN)

SONGS OF FAITH

THE POEMS BY

ALFRED, LORD TENNYSON

AND

WALT WHITMAN

Composed

BY

CHARLES VILLIERS STANFORD.

(OP. 97.)

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SET II. WHITMAN.

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SYDNEY.

PRINTED IN ENGLAND

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TO THE SOUL.



DAREST thou now, O Soul,
Walk out with me toward the Unknown Region,
Where neither ground is for the feet, nor any path to follow ?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not, O Soul ;
Nor dost thou,—all is a blank before us ;
All waits, undream'd of, in that region, that inaccessible land.

Till, when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, nor any bounds bound us.

Then we burst forth, we float,
In Time and Space, O Soul, prepared for them ;
Equal, equipt at last, (O joy ! O fruit of all !) them to fulfil, O Soul !

WALT WHITMAN.

11
182
Songs - F. 2

SONGS OF FAITH.

054111

To the Soul.

Poem by
WALT WHITMAN.

Music by
C. V. STANFORD.
Op. 97. N^o 4.

Andante solenne. *mp*

Voice. *mp*
Dar - est thou now, O Soul,

Piano. *p*

Walk out with me toward the Un - known Re - gion, Where nei - ther

simile.

ground is for the feet, nor a - - ny path..... to fol - low?

107-307 1.35-

pp

No map there, nor guide, Nor voice sounding nor touch of

hu - man hand,..... Nor face with bloom - ing flesh, nor

lips, nor eyes, are in that land.

mp *pp*

p *pp*

I know it not, O Soul; Nor dost thou, - all is a

blank be-fore us; All waits, un-dream'd of, in that re-gion, -

that in-ac-cess-i-ble land. Till, when the ties loosen, All but the ties e -

mp poco a poco più moto. *cresc.*

- ter - - nal, Time and Space, Nor dark-ness, grav-i - ta-tion,

p *più agitato ed accel.* *colla parte. cresc.*

sense, nor a-ny bounds..... bound us.

rall.

Tempo I.

ff
Then we burst forth,..... we

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *ff* and *p*.

rall.
float,..... in Time and Space, O Soul - pre - pared for them;.....

colla parte *cresc.*

The second system continues the vocal line with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a *rall.* marking and a *colla parte* instruction. Dynamics include *cresc.*

mf *accel.*
E - - qual, e - quipt at

accel.

The third system shows the vocal line with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment includes an *accel.* marking. Dynamics include *mf* and *accel.*

cresc.
last..... (O joy! O

The fourth system concludes the vocal line with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment features a *cresc.* marking. Dynamics include *cresc.*

fruit of all!)

rall. ff

them to ful - fil, them to ful -

largamente. rall. f

- fil, O

ff accel.

rall. f

ff

Soul!

ff Maestoso.

TEARS.



TEARS! tears! tears!
In the night, in solitude, tears;
On the white shore dripping, dripping, suck'd in by the sand;
Tears, not a star shining, all dark and desolate;
Moist tears from the eyes of a muffled head;
O who is that ghost? that form in the dark, with tears?
What shapeless lump is that, bent, crouch'd there on the sand?
Streaming tears, sobbing tears, throes, choked with wild cries;
O storm, embodied, rising, careering, with swift steps along the beach!
O wild and dismal night storm, with wind! O howling and desperate!
O shade, so sedate and decorous by day, with calm countenance and steady pace;
But away, at night, as you fly, none looking,—
O then, the unloosen'd ocean,
Of tears! tears! tears!

WALT WHITMAN.

SONGS OF FAITH.

Tears.

Poem by
WALT WHITMAN.

Music by
C. V. STANFORD.
Op. 97. No 5.

Lento moderato

Voice. *p* Tears! tears! tears!..... In the night, in

Piano. *mf*

sol - i-tude, tears; On the white shore drip - ping,

affrett: e poco cresc.

poco cresc.

drip - ping, suck'd in by the sand; Tears—

a tempo. *mp*

p *pp*

pp not a star shi-ning - tears - *pp* all dark and des-o-late;

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a *pp* dynamic marking. The lyrics are "not a star shi-ning - tears - all dark and des-o-late;". The piano accompaniment consists of chords and single notes, with a triplet of eighth notes in the vocal line.

Moist tears from the eyes of a muf-fled head;

The second system continues the vocal line and piano accompaniment. The vocal line has a *pp* dynamic marking. The lyrics are "Moist tears from the eyes of a muf-fled head;". The piano accompaniment features a long, sustained chord in the right hand and a melodic line in the left hand. A *mp* dynamic marking appears in the piano part towards the end of the system.

Più mosso O who is that ghost?

The third system is marked **Più mosso** and *p*. The vocal line begins with "O who is that ghost?". The piano accompaniment starts with a *p* dynamic marking and includes a section marked *col 8* (colonna 8). The tempo and dynamics change significantly in this section.

cresc. that form in the dark, with tears?

The fourth system is marked *cresc.* and *mf*. The vocal line continues with "that form in the dark, with tears?". The piano accompaniment features a *cresc.* marking and a *mf* dynamic. The music builds in intensity and volume.

p
What shape-less lump is
col 8

that, bent, crouch'd there on the

sand?
cres - - cen - - do.

f
Stream - - - ing tears,
f

sob - - - bing tears,

throes,..... choked,..... choked with wild

cresc.

cries;.....

ff

sempre più agitato.

O storm, em - bo - died, ri - sing, ca-

fp

col Ped.

- reer - ing, with swift steps a - long the

beach; O wild and dis - mal night storm,

sf

cresc ed accel.

with wind! with wind!

cresc ed accel.

Allegro.

O howl - - - ing and des - perate!

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a harmonic foundation with chords and moving bass lines. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

The second system includes a vocal line and piano accompaniment. The vocal line begins with a whole note 'O' followed by a long note for 'shade,'. The piano accompaniment continues with eighth-note patterns. A *mp* (mezzo-piano) marking is above the vocal line, and a *p* (piano) marking is below the piano accompaniment.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics 'so se - date' followed by a long note and the word 'by'. The piano accompaniment maintains its eighth-note texture.

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics 'day, with calm,' followed by a long note. The piano accompaniment continues with eighth-note patterns.

Tears.

calm..... coun - - ten-ance

dim.

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'calm' followed by a dotted half note 'coun - - ten-ance'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A 'dim.' (diminuendo) marking is placed above the piano part in the second measure.

and stead - y pace.....

pp

col 8

Detailed description: This system contains the next two measures. The vocal line continues with 'and stead - y pace.....'. The piano accompaniment continues with the eighth-note pattern. A 'pp' (pianissimo) marking is placed above the piano part in the second measure. A 'col 8' (crescendo) marking is placed below the piano part in the second measure.

Presto e molto agitato.

p

But a -

Detailed description: This system contains the next two measures. The tempo instruction 'Presto e molto agitato.' is written above the vocal line. The vocal line has a rest followed by a half note 'But a -'. The piano accompaniment features a more complex, rhythmic pattern with many accidentals. A 'p' (piano) marking is placed above the piano part in the second measure.

- way, at night, as you fly,

p

p

Detailed description: This system contains the final two measures. The vocal line continues with '- way, at night, as you fly,'. The piano accompaniment continues with the complex rhythmic pattern. 'p' (piano) markings are placed above the piano part in both the second and third measures.

Tears.

But a-way, a - way at night, as you fly, none

p

look-ing, none look-ing -

cresc.

Più lento. (come al *Imo*) quasi $\text{♩} \cdot \text{♩}$
appassionato.

mf *f*
O then the un - loos - en'd

o - cean, O then
ff
più f

..... the un-loos - end o - - - - cean

cresc.

più lento. Of tears!.....

ff

..... tears!..... tears!.....

Allegro.

col Ped.

rit *p* *pp*

JOY, SHIPMATE, JOY.



Joy, shipmate, joy!
(Pleas'd to my soul at death I cry,)
Our life is closed, our life begins;
The long, long anchorage we leave,
The ship is clear at last,—she leaps!
She swiftly courses from the shore.
Joy, shipmate, joy!

WALT WHITMAN.

SONGS OF FAITH.

Joy, shipmate, joy.

Poem by
WALT WHITMAN.

Music by
C. V. STANFORD.
Op 97. No 6.

Allegro.

Voice.

Piano.

Joy! ship - mate — joy!.....

(Pleas'd to my Soul at death, at death I cry;)

Our life is closed,..... our life is

closed,— our life..... be - gins;

mf
The long,..... long..... an - chor-age we leave,

The ship is clear at last — she leaps, she

cresc.

cresc.

leaps! She swift - ly cour - ses

from the shore.

f

cresc.

ff *rall.*

ff

Joy! ship-mate, joy!

a tempo.

joy, joy, ship-mate,

joy!

dim poco a poco.

ship - - mate, joy!

dim poco a poco.

joy!.....

p
joy!

pp
joy!.....

pp

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