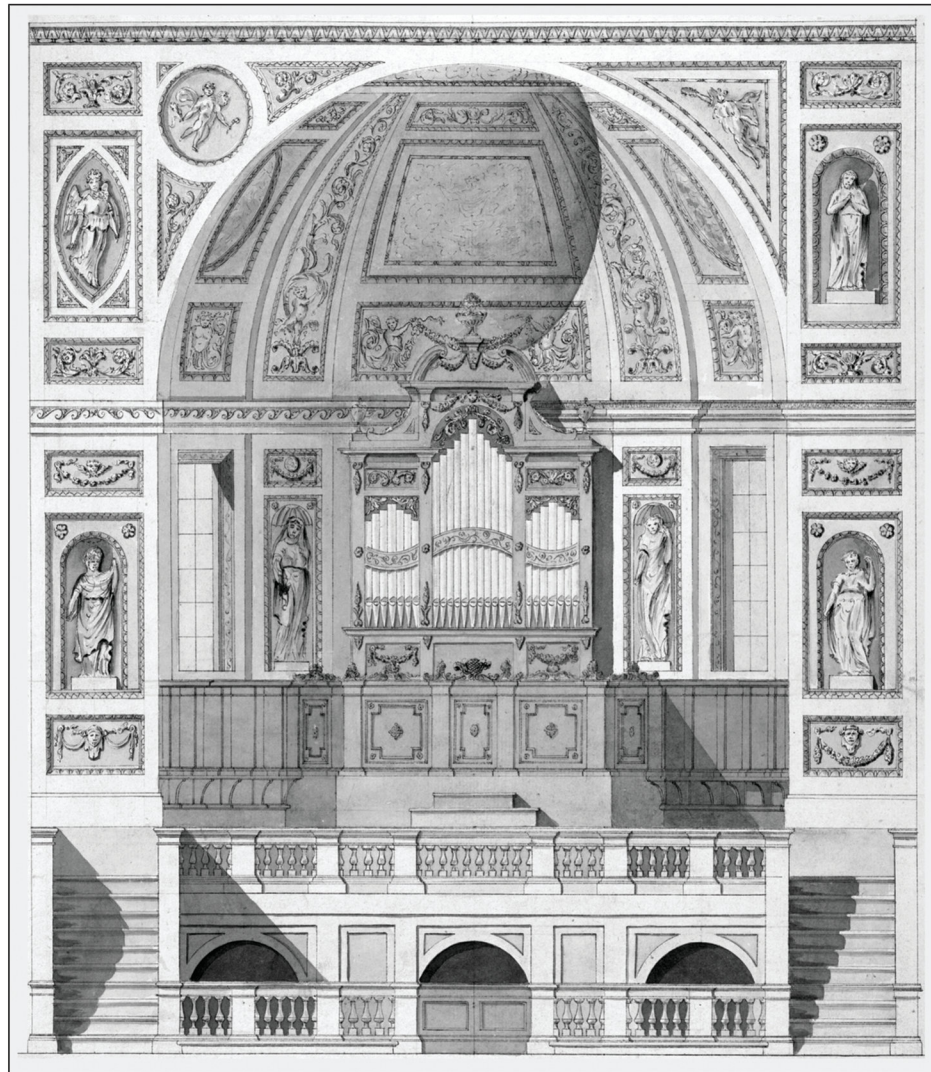


# CONCERT PIECE

FOR

ORGAN, BRASS, STRINGS & TIMPANI



COMPOSED BY

C. VILLIERS STANFORD

OP. 181

(1921)

HORN 2

COVER IMAGE

“Drawing, Wall with Pipe Organ” Artist Unknown, 1790



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

---

#### SOURCE INFORMATION

*Full Score Manuscript*

Newcastle University Library (UK) CVS MS 73

#### 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



Horn (F) 2

# Concert Piece for Organ and Orchestra

Charles Villiers Stanford

## I - Allegro moderato

Allegro moderato

1

*f*

7

10

9-18

Org.

22

1

*f*

28

34

2

35-36

*p*

41

3

1

*sf*

*p*

4

47-54

8

1

5

7

Vln I

*p*

66-67

6

2

*p*

*cresc.*

73-75

7

3

*p*

77

5

*cresc.*

81-85

Detailed description: This is a musical score for the Horn (F) 2 part of the first movement of a Concert Piece for Organ and Orchestra by Charles Villiers Stanford. The movement is in 2/4 time and marked 'Allegro moderato'. The score consists of nine staves of music, with measures numbered 1, 7, 22, 28, 34, 41, 47-54, 66-67, 73-75, and 77. The music features various dynamics including fortissimo (f), piano (p), sforzando (sf), and crescendo (cresc.). There are several first endings marked with a '1' in a box. A section of the score from measures 9-18 is marked 'Org.' and contains complex organ textures. A section from measures 47-54 is marked with a '2' in a box and includes a change in time signature to 2/4. A section from measures 56-62 is marked with a '5' in a box and includes a change in time signature to common time (C). The score concludes with a section from measures 81-85 marked with a '5' in a box.

86 8

89

93 9 3

97-99

100 rall.

### II - Andante con moto

Andante con moto 10 11 Org. I

32                      15                      15

1-32                      33-47                      48-62

66 12 9

75-83

84 4 1

85-88

94 1

Andante 15 Org. I

100-114

14 16

122-135                      p                      139-154

155

*p*

### III - Allegro moderato

**Allegro moderato**

16

*mf* *f* 10-16

**Più mosso**

17

*f* 25-30

17

13

5

18

31-43 Hn 4 46-50 *f* 51-54

**Andante moderato**

55

59-62 63-70 *f* 71-72

19 **Allegretto**

20

72

75-92 Tpt 1

97

*f*

21

7

1

3

105-111 *f* 112-114 *f* 115-117

121

*ff*

22

3

2

2

130

131-133 134-135 *f* 138-139

140

146-149 *mf*

Detailed description: Musical staff starting at measure 140. It contains a series of eighth and sixteenth notes with accents. A fermata covers measures 146-149. The dynamic is *mf*.

23

152

153-160 *f* 165-168 *ff*

Detailed description: Musical staff starting at measure 152. It features a fermata for measures 153-160 with dynamic *f*, followed by a single note with dynamic *ff*, and another fermata for measures 165-168. The staff ends with a double bar line and a 2/4 time signature.

24

169-170

169-170 *p*

Detailed description: Musical staff starting at measure 169 in 2/4 time. It begins with a fermata for measures 169-170 with dynamic *p*, followed by a melodic line of eighth notes.

25

179-189

190-202

Org.

Tempo primo

Detailed description: Musical staff starting at measure 179. It contains two fermatas: one for measures 179-189 and another for measures 190-202. After measure 202, the staff continues with a melodic line in bass clef, marked 'Org.' and 'Tempo primo'.

26

209

215-217

Detailed description: Musical staff starting at measure 209. It begins with a fermata for measures 209-214 with dynamic *f*, followed by a melodic line, and ends with a fermata for measures 215-217.

27

218

Detailed description: Musical staff starting at measure 218. It begins with a fermata for measures 218-223 with dynamic *f*, followed by a melodic line.

224

Detailed description: Musical staff starting at measure 224. It features three fermatas, each covering a single measure.

28

230

231-236 237-241

Detailed description: Musical staff starting at measure 230. It contains two fermatas: one for measures 231-236 and another for measures 237-241, followed by a melodic line.

243

244-249 *f*

Detailed description: Musical staff starting at measure 243. It features a fermata for measures 244-249 with dynamic *f*, followed by a melodic line that ends with a double bar line and a 3/4 time signature.







# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.25/03