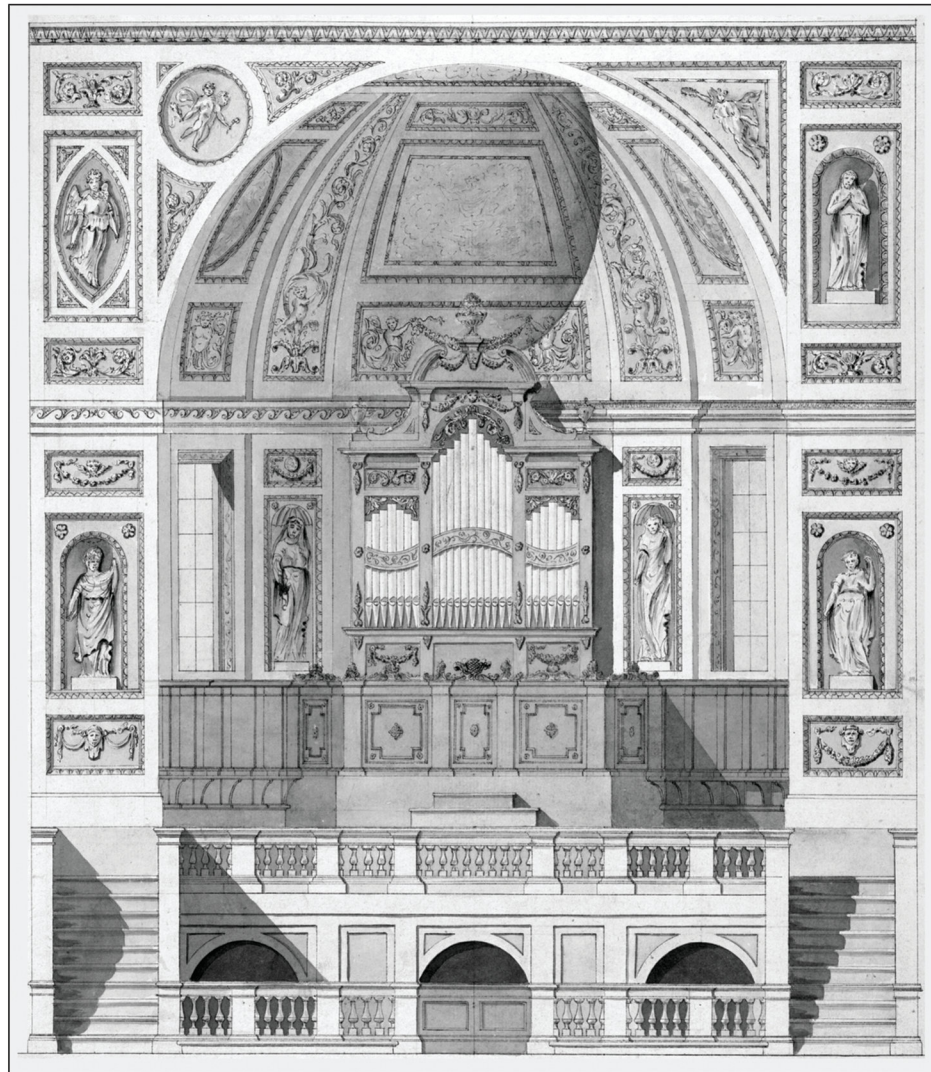


CONCERT PIECE

FOR

ORGAN, BRASS, STRINGS & TIMPANI



COMPOSED BY

C. VILLIERS STANFORD

OP. 181

(1921)

HORN 4

COVER IMAGE

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



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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

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

Concert Piece for Organ and Orchestra

Charles Villiers Stanford

I - Allegro moderato

Allegro moderato

1

f

7

10

Org.

9-18

22

1

f

28

34

2

mf *p*

41

3

1

1

4

sf *p*

Vln I

8

1

5

7

47-54

56-62

p

66

6

cresc.

3

73-75

Detailed description: This is a musical score for the Horn (F) 4 part of a Concert Piece for Organ and Orchestra by Charles Villiers Stanford. The piece is in 4/4 time and marked 'Allegro moderato'. The score consists of eight staves of music. The first staff (measures 1-6) begins with a forte (*f*) dynamic and a first ending bracket labeled '1'. The second staff (measures 7-18) includes a ten-measure rest for measures 9-18, with an organ part (Org.) indicated above. The third staff (measures 19-27) starts with a forte (*f*) dynamic and a first ending bracket labeled '1'. The fourth staff (measures 28-33) continues the melodic line. The fifth staff (measures 34-40) features a dynamic shift from mezzo-forte (*mf*) to piano (*p*) and a second ending bracket labeled '2'. The sixth staff (measures 41-55) includes a fortissimo (*sf*) dynamic, a piano (*p*) dynamic, and first and second ending brackets labeled '3' and '4'. The seventh staff (measures 56-65) contains two eight-measure rests for measures 47-54 and 56-62, with a first ending bracket labeled '5' and a first violin (Vln I) part indicated above. The eighth staff (measures 66-75) begins with a crescendo (*cresc.*) and ends with a three-measure rest for measures 73-75 and a third ending bracket labeled '6'.

7 6 4 8 1

76-81 *f* 83-86

89

93 9

97-100 *p* rall. 1 1

II - Andante con moto

Andante con moto 32 10 15 11 15 Org. I.

1-32 33-47 48-62

66 12 3 9

sf 70-72 *sf* 75-83

85-88 4 1 1

f

95 1 15

f Andante 100-114

115 Org. I.

14 24

122-135 *p* 139-162

III - Allegro moderato

Allegro moderato

16

Musical staff 16: Treble clef, 6/8 time signature. Starts with *mf*, then *f*. Measure numbers 10-16 are indicated. A fermata is placed over measures 15-16.

Più mosso

17

Musical staff 17: Treble clef. Starts with *f*. Measure numbers 17-27 and 32-43 are indicated. A fermata is placed over measures 32-43.

Musical staff 18: Treble clef. Starts with *f*. Measure numbers 46-50 are indicated. A fermata is placed over measures 46-50.

Andante moderato

19 Allegretto

Musical staff 19: Treble clef. Starts with *p*, then *f*. Measure numbers 59-62, 63-68, and 71-72 are indicated. A fermata is placed over measures 63-68.

Musical staff 20: Treble clef. Measure numbers 78-79 are indicated. A fermata is placed over measures 78-79.

20

Musical staff 20: Treble clef. Starts with *f*. Measure numbers 83-92 are indicated. A fermata is placed over measures 83-92. The text "Tpt 1" is written above the staff.

Musical staff 21: Treble clef. Measure numbers 109-111 and 115-117 are indicated. A fermata is placed over measures 109-111.

21

Musical staff 21: Treble clef. Starts with *f*. Measure numbers 109-111 and 115-117 are indicated. A fermata is placed over measures 109-111.

V.S.

122

ff

22

3

2

131-133

138-139

Detailed description: Musical staff 122-133. Starts with a treble clef and a key signature of one flat. The music begins with a whole rest, followed by a half note B-flat, a quarter rest, and another half note B-flat. This is followed by a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *ff* is placed below the staff. A box containing the number 22 is positioned above the staff. There are two fermatas: one over measures 131-133 and another over measures 138-139.

131-133

138-139

Detailed description: Continuation of musical staff 122-133. Shows the first and second measures of the first fermata (measures 131-133) and the first and second measures of the second fermata (measures 138-139).

142

4

146-149

mf

23

Detailed description: Musical staff 142-149. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *mf* is placed below the staff. A box containing the number 23 is positioned above the staff. There is a fermata over measures 146-149.

152

8

1

4

153-160

f

165-168

Detailed description: Musical staff 152-160 and 165-168. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *f* is placed below the staff. A box containing the number 24 is positioned above the staff. There are three fermatas: one over measures 153-160, one over measure 165, and one over measures 166-168. The staff ends with a double bar line and a 2/4 time signature.

169-170

171-174

2

4

11

179-189

p

24

Detailed description: Musical staff 169-170, 171-174, and 179-189. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *p* is placed below the staff. A box containing the number 24 is positioned above the staff. There are three fermatas: one over measures 169-170, one over measures 171-174, and one over measures 179-189.

190-202

13

Org.

Tempo primo

f

25

Detailed description: Musical staff 190-202. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *f* is placed below the staff. A box containing the number 25 is positioned above the staff. There is a fermata over measures 190-202. The staff includes a section for Organ (Org.) and a tempo marking of *Tempo primo*.

210

1

3

215-217

26

Detailed description: Musical staff 210-217. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *f* is placed below the staff. A box containing the number 26 is positioned above the staff. There are two fermatas: one over measure 215 and one over measures 216-217.

218

1

27

f

Detailed description: Musical staff 218-223. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. A dynamic marking of *f* is placed below the staff. A box containing the number 27 is positioned above the staff. There is a fermata over measure 218.

224

1

1

1

Detailed description: Musical staff 224-229. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. There are three fermatas: one over measure 224, one over measure 228, and one over measure 229.

230

6

5

231-236

237-241

28

Detailed description: Musical staff 231-236 and 237-241. Starts with a treble clef and a key signature of one flat. The music begins with a quarter note G, a quarter note F, and a quarter note E. There are two fermatas: one over measures 231-236 and one over measures 237-241. A box containing the number 28 is positioned above the staff.

243

6

244-249

f



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