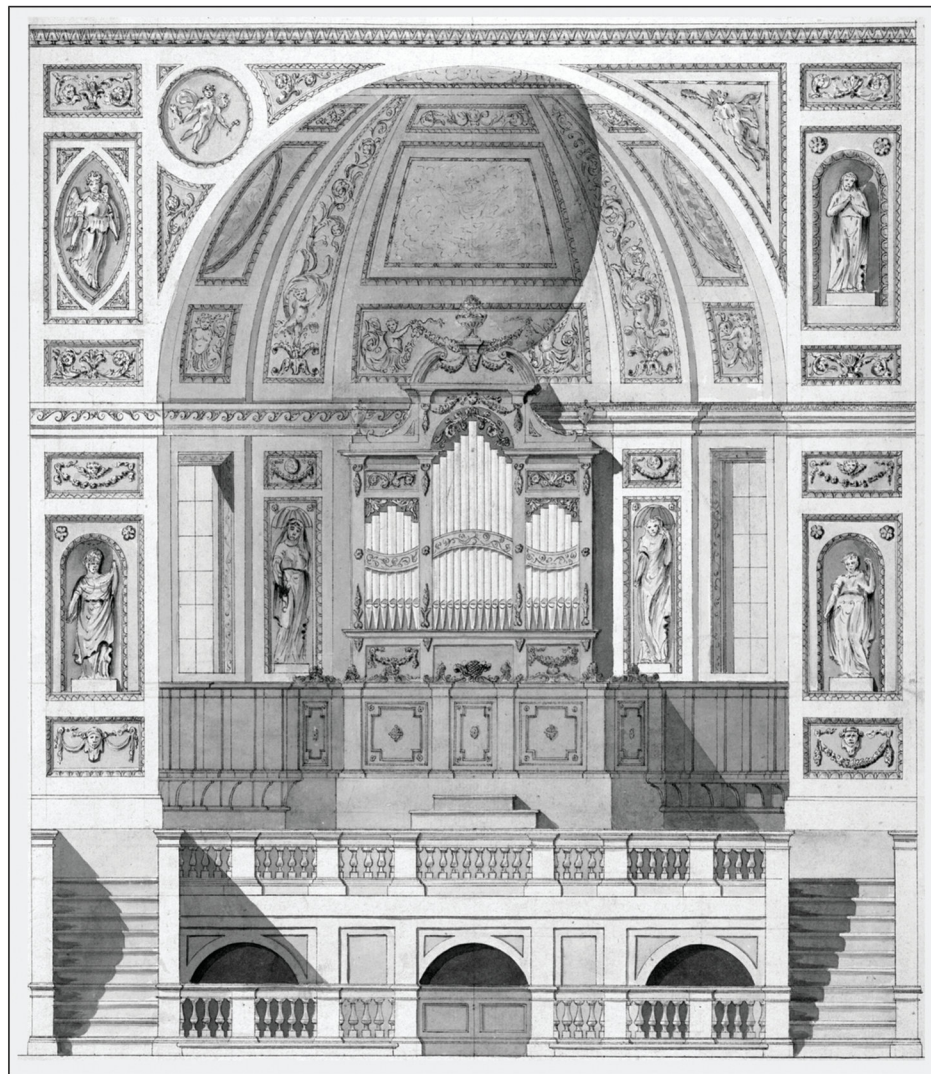


# CONCERT PIECE

FOR

ORGAN, BRASS, STRINGS & TIMPANI



COMPOSED BY

C. VILLIERS STANFORD

OP. 181

(1921)

VIOLA

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.

**Matthew W. Mehaffey**  
Editor

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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*

12

18

23

28

32

37

43

*f*

*f*

*f*

*f*

*p*

*p*

*cresc.*

*sf*

*p*

*pizz. div.*

*p*

7

3-9

arco

1

1

1

1

1

1

1

1

8

47-54

5 3 arco 4 6 4  
56-58 mf 62-65 66-69

70 f cresc. f 74-75 p 7

77 mf 82-84 3

85 f 8

90

94 f dim. 9

98 1

102 p rall.

# II - Andante con moto

Andante con moto

8  
1-8  
*p*  
espressivo

15

24  
8  
10  
25-32  
*p*

37  
*p*

43-44  
2  
div.  
48-51  
4  
*p*

55-62  
8  
Vln I  
12  
arco  
*sf* *p*

71  
9  
75-83  
*sf* *mf*

86  
2  
87-88  
*f*  
1  
V.S.

93 Andante  
 pizz. 3  
*f* 94-96 *f*

101 arco  
*mf* 1 2 *p*  
 104-105

111 arco pizz.  
*mp* 7 *p*  
 112-118

124 arco  
*p* 1 1 8  
 132-139

140 arco  
*pp* 1 *pp*

149 arco  
*pp* 1 1 1 2  
 155-156

157 arco pizz.  
*pp* 2 *pizz.* 1  
 159-160

### III - Allegro moderato

**Allegro moderato**  
pizz.

*f* arco *f*

7 16 Più mosso  
*f* 8 5 *f*  
 9-16 17-21



24 17

26-27 *f*

18

19 19

32-50 *f*

57 **Andante moderato**

59-62 *p* pizz.

66-67 *p* arco

69 19 **Allegretto**

70-72 *mf*

20

78-79 *f*

83-91 *f* Vln I

94 2

101-102 *f*

104

112-118 *f*

121-123 *f*

21

127-133 *f*

138-139 *f*

126 22

140-143 *f*

148-150 *f*

140 1

151-153 *f*

147 23

mf *ff* 8 153-160

162 24

1 4 2 *ff* 165-168 169-170 *mf*

173

2 pizz. *p* 179-180

183 25

4 arco *p* *mf* > *p* 184-187

195-197 26 202-206 **Tempo primo**

3 1 5 *p* *pp* *f* 195-197 202-206

208

213 26

*f*

216

221 27

1 1 1

227 27 231-236

1 6 1 231-236

237 28

*f*

This musical staff contains measures 237 through 240. It begins with a measure rest, followed by a series of eighth-note patterns. The first measure is marked with a forte (*f*) dynamic. The piece is in 2/4 time and the key signature has one sharp (F#).

241

1

*ff*

This musical staff contains measures 241 through 244. It starts with a measure rest, followed by a quarter note, then a series of eighth notes. A first finger fingering (1) is indicated above the first eighth note. The piece is marked with fortissimo (*ff*) dynamics.

5

245-249

*ff*

This musical staff contains measures 245 through 249. It begins with a measure rest, followed by a series of eighth-note patterns. A fifth finger fingering (5) is indicated above the first eighth note. The piece is marked with fortissimo (*ff*) dynamics.



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

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