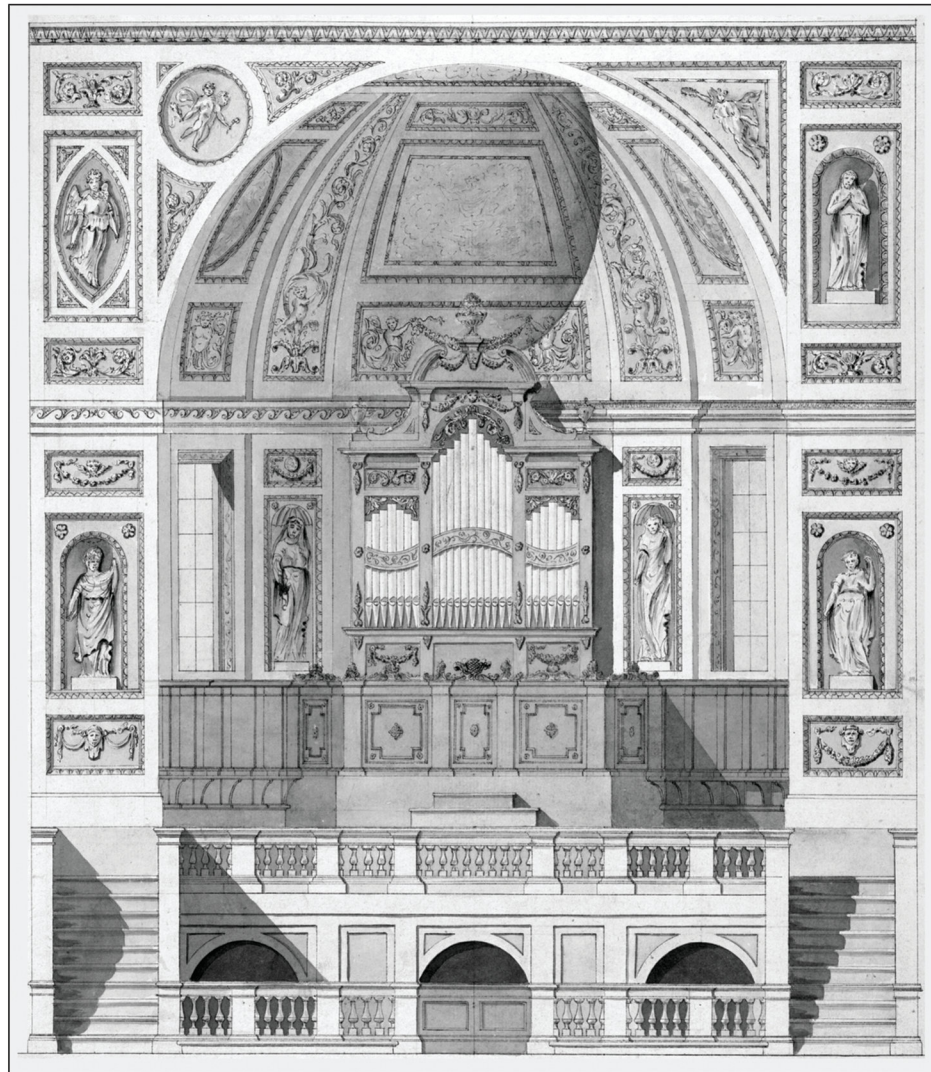


CONCERT PIECE

FOR

ORGAN, BRASS, STRINGS & TIMPANI



COMPOSED BY

C. VILLIERS STANFORD

OP. 181

(1921)

VIOLIN II

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
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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

Violin II

Concert Piece for Organ and Orchestra

Charles Villiers Stanford

I - Allegro moderato

Allegro moderato

The musical score for Violin II is written in G minor (one flat) and 2/4 time. It begins with a forte (*f*) dynamic and an *Allegro moderato* tempo. The first staff (measures 1-11) features a series of chords and a triplet of eighth notes (measures 7-9) marked with a '7' above and '3-9' below. The second staff (measures 12-17) includes a first ending bracket (1) and a forte (*f*) dynamic with the instruction *arco*. The third staff (measures 18-22) continues the melodic line. The fourth staff (measures 23-26) features a first ending bracket (1) and a forte (*f*) dynamic, with a *div.* (divisi) marking. The fifth staff (measures 27-30) shows a change in texture with a forte (*f*) dynamic. The sixth staff (measures 31-35) includes a second ending bracket (2) and a first ending bracket (1). The seventh staff (measures 36-40) features a piano (*p*) dynamic, a *cresc.* (crescendo) marking, and a fortissimo (*sf*) dynamic. The eighth staff (measures 41-44) includes a third ending bracket (3), a piano (*p*) dynamic, a *pizz.* (pizzicato) instruction, a *div.* (divisi) marking, and a *tutti* dynamic, with a fourth ending bracket (4) at the end.

8 1 5 3

47-54 56-58 *mf* *p*

4 6 4

62-65 66-69 *f cresc.*

73 1 7

73 *p*

79 3

79 82-84 *mf* *f*

87 8 div. tutti

87 *div.* *tutti*

91

94 9

94 *f dim.*

100 rall.

100 *p* *rall.*

II - Andante con moto

Andante con moto

Vln I

10

27

1-27

31-32

p

34

39

2

pizz.

43-44

47

11

5

8

arco

mf

48-52

55-62

65

12

sf

p

73

9

75-83

mf

87-88

f

1

f

94-96

f

fp sub.

p

103

6

112-117

118 pizz. *p*

4 arco *p* 8 pizz.

126-129 132-139

2 4 div. *ppp*

142-143 146-149

155 tutti *pp* 2 pizz. 1 159-160

III - Allegro moderato

Allegro moderato pizz. *f* arco *f*

16 Più mosso 8 5 6 3 *f*

9-16 17-21

25 2 17 19 *f*

26-27 32-50

51 18 *f*

58 Andante moderato 4 pizz. 2 arco 3 *p*

59-62 66-67 70-72

73 **19** Allegretto **1**
mf

Musical staff 73-79: Treble clef, 6/8 time signature. Starts with a whole rest marked '1'. The melody consists of eighth and quarter notes with slurs and accents. Dynamic marking *mf*.

80 **2**
83-84 *f*

Musical staff 80-85: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '2' spans measures 83-84. Dynamic marking *f*.

86 **20**
89-91 *f* 96-97 **2**

Musical staff 86-95: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '3' spans measures 89-91. A whole rest marked '2' spans measures 96-97. Dynamic marking *f*.

98 **1**

Musical staff 98-105: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '1' spans measures 98-105.

106 **21**
112-118 **7**

Musical staff 106-111: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '7' spans measures 112-118.

119 **3** **7**
121-123 127-133

Musical staff 119-133: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '3' spans measures 121-123. A whole rest marked '7' spans measures 127-133.

134 **22**
f 138-139 **2**

Musical staff 134-142: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '2' spans measures 138-139. Dynamic marking *f*.

143 **23**
146-148 *mf*

Musical staff 143-152: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '3' spans measures 146-148. Dynamic marking *mf*.

153-159 **7** **1** **1** **4**
ff 165-168

Musical staff 153-168: Treble clef, 6/8 time signature. Continuation of the melody. A whole rest marked '7' spans measures 153-159. A whole rest marked '1' spans measures 165-168. Dynamic marking *ff*. The staff ends with a double bar line and a 2/4 time signature change.

169 24

Musical staff 169-177. Key signature: one sharp (F#). Time signature: 2/4. Measure 169 starts with a first finger fingering (1) and a dynamic marking of *mf*. The staff contains a series of eighth and sixteenth notes with slurs.

178

Musical staff 178-186. Measure 178 has a dynamic marking of *p*. Measure 179-180 is marked with a second finger fingering (2) and a dynamic marking of *p*. Measure 181-183 is marked with a third finger fingering (3) and a dynamic marking of *p*. Measure 184-186 is marked with an *arco* instruction and a dynamic marking of *mf*. The staff contains eighth and sixteenth notes with slurs.

190 25

Musical staff 190-199. Measure 190 has a dynamic marking of *mf*. Measure 191-192 has a dynamic marking of *p*. Measure 193-194 has a first finger fingering (1) and a dynamic marking of *p*. Measure 195-196 has a first finger fingering (1) and a dynamic marking of *p*. The staff contains eighth and sixteenth notes with slurs.

200

Musical staff 200-206. Measure 200 has a first finger fingering (1) and a dynamic marking of *pp*. Measure 201-206 is marked with a fifth finger fingering (5) and a dynamic marking of *pp*. Measure 207-208 is marked *Tempo primo* and a dynamic marking of *f*. The staff contains eighth and sixteenth notes with slurs.

210 26

Musical staff 210-213. Measure 210 has a dynamic marking of *f*. The staff contains eighth and sixteenth notes with slurs.

214

Musical staff 214-217. The staff contains eighth and sixteenth notes with slurs.

218

Musical staff 218-222. Measure 218 has a dynamic marking of *f*. Measure 219-220 has a first finger fingering (1). The staff contains eighth and sixteenth notes with slurs.

223 27

Musical staff 223-228. Measure 223 has a first finger fingering (1). Measure 224-225 has a first finger fingering (1). Measure 226-227 has a first finger fingering (1). The staff contains eighth and sixteenth notes with slurs.

229 28

Musical staff 229-237. Measure 229 has a dynamic marking of *f*. Measure 230-236 is marked with a sixth finger fingering (6) and a dynamic marking of *f*. The staff contains eighth and sixteenth notes with slurs.

238

Musical staff 238-242. Measure 238 has a dynamic marking of *f*. Measure 239-240 has a first finger fingering (1). The staff contains eighth and sixteenth notes with slurs.

242

ff

5

245-249

250

ff



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