

THE
SPANISH STUDENT



PLAY BY

Henry Wadsworth Longfellow
(1843)

FIVE INCIDENTAL SONGS

COMPOSED BY

C. Villiers Stanford
(1871)

VOCAL SCORE

COVER IMAGE
"La conversación"
by
Eduardo Sánchez Solá
1869 - 1948



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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
Vocal Score
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4143
None by composer - EHMS vocal score
Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6 Version 6.1.10.6078 *Audio Software:* Note Performer 5

Document Software: Affinity Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

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THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Act I Scene 3 - Serenade

Andante $\text{♩} = 80$

Piano

5 *pp*

Hypolito

Stars, stars of the sum - mer night ! Far, — far, —

Piano

pp *cresc.*

11

Hypolito

in yon a - zure deeps Hide, hide,

Piano

pp

17 *p*

Hypolito

hide your gold - en light ! My la - - dy sleeps !

Piano

Detailed description: This is a musical score for a serenade. It begins with a piano introduction in 3/4 time, marked 'Andante' with a tempo of 80 beats per minute. The key signature is two sharps (F# and C#). The piano part features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The vocal part, for Hypolito, enters at measure 5 with the lyrics 'Stars, stars of the summer night! Far, far, in yon azure deeps Hide, hide, hide your golden light! My lady sleeps!'. The vocal line is written in a soprano or alto clef. The piano accompaniment continues throughout, with dynamic markings such as 'pp' (pianissimo) and 'p' (piano), and a 'cresc.' (crescendo) marking. The score is divided into four systems, each with a measure number (5, 11, 17) at the beginning of the vocal line.

22 *pp*

Hypolito

She sleeps! She sleeps!

Piano

27

Hypolito

Sleeps! Moon, moon of the sum - mer night!

Piano

pp

33 *cresc.* *pp*

Hypolito

Far, far down yon wes - tern steeps, Sink,

Piano

40

Hypolito

sink, sink in sil - ver light! — My la - dy sleeps! She

Piano

47
Hypolito
sleeps ! She sleeps !
Piano
p

52
Hypolito
Wind, wind of the sum - mer night !
Piano
pp

58
Hypolito
Where, where, yon - der wood - bine creeps,
Piano
pp

64
Hypolito
Fold, fold thy pin - ions light ! My la - dy
Piano

70

Hypolito

sleeps, She sleeps, She sleeps,

Piano

p *pp* *ppp*

76

Più Lento

Hypolito

Sleeps! Dreams, dreams of the sum - mer night! Tell her,

Piano

pp

83

Hypolito

tell her, her lo - ver keeps watch! While, while, while in slum - bers

Piano

91

Hypolito

light, My la - dy sleeps She sleeps

Piano

p

97

Hypolito

She sleeps,

Piano

pp

103

Hypolito

Piano

105

Hypolito

Piano

Act I Scene 5 - Hypolito's Song

Con spirito ♩ = 96

Hypolito

Piano

5

Hypolito

Pa - dre Fran - cis - - co! Pa - dre Fran - cis - co! Co - sa vo - le - té?

Piano

10

Hypolito

Co - sa vo - le - té? del Pa - dre Fran - cis - co. Veu - na bel - la ra - gaz - zi - na,

Piano

Listesso tempo

15

Hypolito

veu - na bel - la ra - gaz - zi - na che che se vu - ole con - fes - sar

Piano

rit.....

21 *a tempo*

Hypolito

Fate len - tra - re, Fate len - tra - re, che la vog - lio con - fess - a - re,

Piano

p

25

Hypolito

Fate len - tra - re, Fate len - tra - re,

Piano

p

28 *ff* *Adagio*
espress. rit.....

Hypolito

che la vog - lio con - fess - sar! Pa - dre Fran - cis - co!

Piano

p *sf*

Act II Scene 10 - Song [Serenade]

Allegro non troppo ♩ = 126

Cruzado

Bartolome

Voice

Piano

4

Cruzado

Bartolome

Voice

Piano

Good - night ! Good - night, be - lov - ed ! I come to watch o'er

8

Cruzado

Bartolome

Voice

Piano

thee ! I come to watch o'er thee ! To be

13

Cruzado

Bartolome

Voice

Piano

near_ thee, to be near_ thee, A lone is peace for

18

Cruzado

Bartolome

Voice

Piano

me; is_ peace for me. Good - night !

pp

23

Cruzado

Bartolome

Voice

Piano

be - lov - ed

28

Cruzado

Bartolome

Voice

Piano

Thine eyes are stars of morn - ing, thy lips are crim - son flow'rs!

33

Cruzado

Bartolome

Voice

Piano

Thy lips are crim - son flow'rs! Good -

37

Cruzado

Bartolome

Voice

Piano

night! Good - night! Be - lov - ed While I

They are no

41

Cruzado

Bartolome

Voice

Piano

count the wea ry hours, the wea - ry hours. Good-

46

Cruzado

Bartolome

Voice

Piano

- night ! Good - night !

Wait - they begin a

pp

t coming this way.

51

Cruzado

Bartolome

Voice

Piano

legato

Ah ! thou moon, thou moon that shi - nest

57

Cruzado

Bartolome

Voice

ar - gent clear, ar - gent clear a - bove! All night long,

Piano

p

63

Cruzado

Bartolome

Voice

all night long en - light - en my sweet la - dy love!

Piano

p

69

rall..... a tempo

Cruzado

Bartolome

Voice

en - light - en My sweet la - dy love!

Piano

pp

75

Cruzado

Bartolome

Voice

Piano

My sweet la - dy love!

80

Cruzado

Bartolome

Voice

Piano

My sweet, my sweet la - dy love! Thou

cresc.

85

Cruzado

Bartolome

Voice

Piano

moon en - light - en my

pp

90

Cruzado

Bartolome

Voice

Piano

Be quiet, they are
passing down the
street.

Woe be to him, if
he comes this way!

sweet la - dy love. !

Act III Scene 1 - Song [Hypolito]

Allegro con fuoco ♩ = 112

Hypolito

Piano

Hypolito

5 *f*
Ah, Love! Ah, Love! Per-jured, false, treach - er - ous Love!

Piano

Hypolito

9
Ah, Love! Ah, Love! Per-jured false treach - er - ous Love!

Piano

Hypolito

13
En - e - my of all that man - kind may not rue! Most un - true to him

Piano

Hypolito

16

8

who keeps most faith with thee. Woe is me! Woe is me! The

Piano

sfp

p

Hypolito

19

8

fal - con has the eyes of the dove. Ah, Love! Ah, Love!

Piano

p

Hypolito

23

8

Per - jured false treach - er - ous Love!

Piano

f

Hypolito

27

8

Thy de - ceits, thy de - ceits

Piano

dim.

sf

p

32

Hypolito

give us clear - ly to com - pre - hend, whith - er tend, whith - er tend

Piano

p

36

Hypolito

all thy plea - sures, all thy sweets! All thy plea-sures, all thy sweets! All thy

Piano

pp

p

40

Hypolito

plea - sures, all thy sweets! Whith - er tend, whith - er tend, all thy plea - sures all thy

Piano

p

risoluto

45

Hypolito

sweets! They are cheats They are cheats Thorns be - low and flow'rs a -

Piano

f

cresc.

49
Hypolito *8*
- bove Ah, Love! Ah, Love! per-jured false
Piano *sf*

53
Hypolito
treach - - er - ous Love!
Piano *sf*

Act III Scene 6 - Song [Muleteer]

Andante ♩ = 80

Muleteer

Piano

Solo

p

staccato

p

Muleteer

Piano

8 *mf*

If thou art sleep - ing, maid-en, A - wake and o - pen thy door,

Muleteer

Piano

13

If thou art sleep - ing,

Muleteer

Piano

19

maid-en, A - wake and o - pen thy door,

cresc.

24 *f* Presto ♩ = 176 *mf*

Muleteer

A - wake and o - pen thy door. T'is the

Piano

sf *p* *p*

30

Muleteer

break of day, and we must a - way, o'er mead - ow, mount and moor. T'is the

Piano

sfp

38

Muleteer

break of day and we must a - way o'er mead - ow, mount and moor.

Piano

tr

47 Tempo I

Muleteer

Piano

p *p*

53 *pp*

Muleteer

Wait not to find thy slip-pers, but come, but come

Piano

cresc.

59

Muleteer

with thy nak - ed feet ;

Piano

p

Solo

65 *cresc.*

Muleteer

Wait not to find thy slip-pers but come, but come

Piano

cresc.

71 *p*

Muleteer

with thy na - ked feet ; - but come with thy nak - ed

Piano

p

76 *Presto*

Muleteer

feet. _____ We shall have to pass through the dew - y

Piano

Solo *p*

83

Muleteer

grass, and wa - ters wild and fleet. _____ We shall have to pass thro' the dew - y grass and

Piano

p

92

Muleteer

wa - ters wild and fleet.

Piano

tr *tr* *tr* *tr*

102 *ad lib.*

Muleteer

A - wake, a - wake and o - pen thy

Piano

p

107

Muleteer

door.

Piano

The musical score for Act III Scene 6 - Song [Muleteer] on page 23, starting at measure 107. The Muleteer part is written in bass clef with a key signature of one sharp (F#) and a common time signature. The Piano part is written in grand staff (treble and bass clefs) with the same key signature and time signature. The Muleteer part has a long note in the first measure, followed by rests in the next three measures, and a final note in the fifth measure. The Piano part features a rhythmic accompaniment with chords and moving lines in both hands. The word 'door.' is written below the first measure of the Muleteer part.



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