

THE SPANISH STUDENT



PLAY BY
Henry Wadsworth Longfellow
(1843)

MUSIC COMPOSED BY
C. Villiers Stanford
(1871)

BASSOON 2

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



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ENGLISH HERITAGE

MUSIC SERIES

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
Vocal Score

Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4143
None by composer - EHMS vocal score included on website

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

INDEX

OVERTURE	1
ACT I Scene 3 - "Serenade"	6
ACT I Scene 5 - "Hypolito's Song"	7
ENTR'ACTE [Act II]	8
ACT II Scene 10 - "Song" [Serenade]	10
ACT III Scene 1 - "Song" [Hypolito]	11
ACT III Scene 2 - Ballet Music	13
ACT III Scene 6 - "Song" [Muleteer]	17

THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Overture

Andante $\text{♩} = 63$

1-7 9-15 17-19 20-24

A 3 5

Bsn 1 Solo

25

cresc. dim. *mf*

34

37-51 *p* B

57

59-61 63-69 71-73 74-78 C 3 7 3 5

79

87-95 9

Solo Bsn 1

Tempo di Bolero $\text{♩} = 92$

Attacca

96

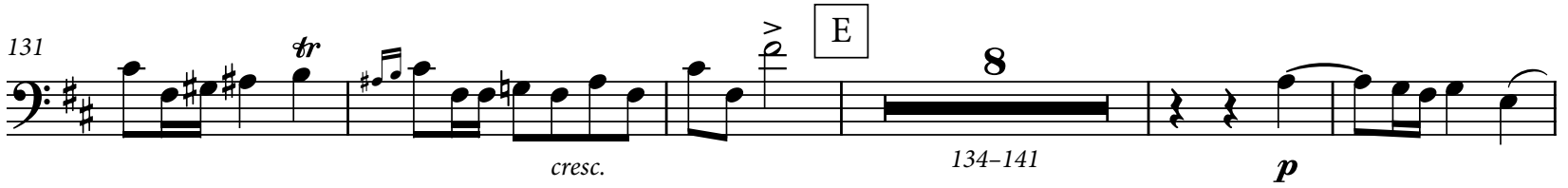
p cresc.

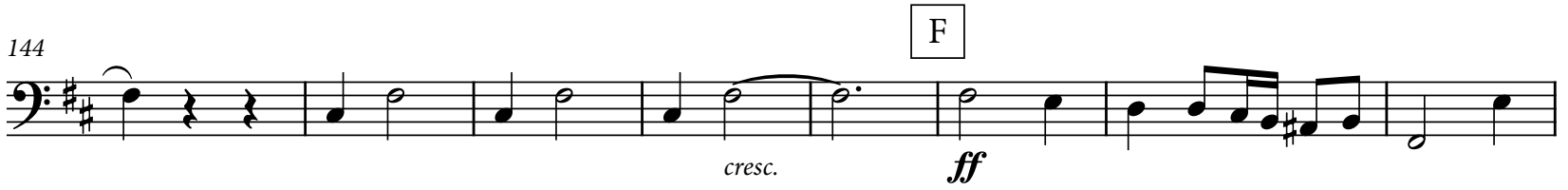
104

107-117 118-121 D 11 4

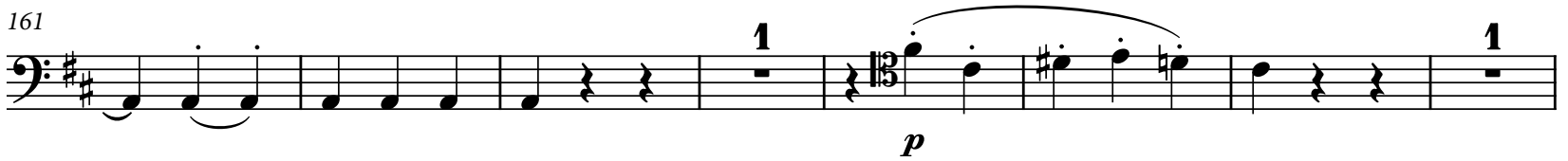
f

122  4
126-129

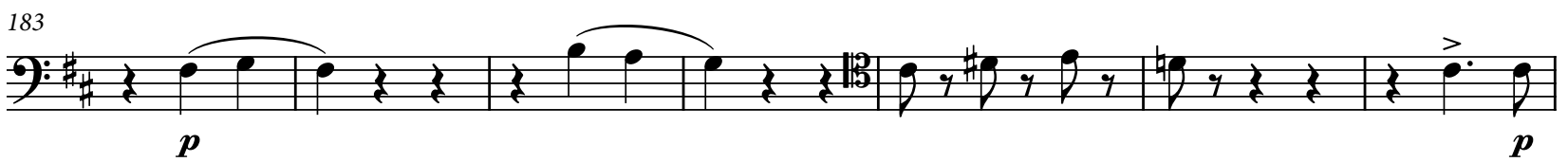
131  **E** 8
cresc. 134-141 *p*

144  **F**
cresc. *ff*

152 

161  1 13 *p* 1

169  **G** 7
p 176-182

183  *p* *p*

190  **H** 4
p 194-197

199

204-205

rall.....

207

I a tempo

210-211

p

214-221

K

222-223

p

232

L

233-235

236-237

p

243

247-255

f

cresc.

261

M

ff

261-272

268

273-277

278 N

p *p* *cresc.*

286 **15**

mf 291-305

306 O **8**

cresc. 310-317

318 P **16** Q **4**

321-336 337-340
Cl. 1

342 R staccato

p

348 **5**

p 354-358

359 S

p *dim.*

368 T **3** **1**

369-371 *p* *cresc.*

378 U

ff 384-385

387

ff 392-393

396 V

f

403 W

ff 408-409

412 X

ff 416-417

421-424

4

429

ff

Act I Scene 5 - Hypolito's Song

Con spirito ♩ = 96

staccato

p *sf*

6

12

L'istesso tempo

sf *p*

18

rit.....

1

a tempo

2

staccato

p *sf*

21-22

4

25-28

3/4

p *sf*

Adagio rit.....

Entr'acte (Act II)

Allegretto $\text{♩} = 76$

13 7 15 8

1-13 15-21 23-37 38-45

46 B. Cl. 8ba 4 58-61

62 4 C staccato *p* 66-69

77 4 78-81 *cresc.* *f*

92 D 2 6 94-95 98-103 *pp*

[108] E Più Vivo 1 1 3 117-119 *f*

120 F 11 125-135 *ff* *p* *ff*

138 G 2 2 6 141-142 *dim.* 145-146 *p* 149-154

Act II Scene 10 - Song [Serenade]

Allegro non troppo ♩ = 126

10
3-12
p

15
1 2 4
17-18 21-24
p

26
10
27-36

2 4 2
41-42 45-48 51-52

legato
4 4
53-56 61-64
p

66
3 1 8
69-71 74-81
rall..... a tempo

82
4 3
84-87 90-92

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩ = 112

2
1-2
3
8
6-13

5
15-19
3
22-24
3
3

28

1
2
3
sf
30-31
p

36

pp
3
3

42

3
44-46
p
sf

50

2
3
3
sf
51-52
ff
3
sf

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Act III Scene 2 - Ballet Music

Allegro vivace ♩ = 100

8

1-8

17 **A**

p

26

35 **B**

45-60

C

61-67 70-71

77 **D**

sf

87

p

93-100

101

E

f

113

staccato

122

6

129-134

136

F Più Andante ♩ = 88

p

143

p

154

G

161

sempre cresc. e accelerando

168

175

fp *p*

181

H

cresc. *ff*

188

sf *p* *sf* *p*

196

1 1 1

rall.....

sf *sf* *p*

204

I Tempo I

p *staccato*

215

224

K

staccato

234

16 8

L

240-255 256-263

264

cresc.

Musical staff for measures 264-276. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth notes with accents (>) above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *cresc.* is placed below the staff.

277

sf

Musical staff for measures 277-287. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth notes with accents (>) above them, followed by a dotted quarter note, and then a descending eighth-note run. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking *sf* is placed below the staff.

288

ff

Musical staff for measures 288-295. The staff is in bass clef with a key signature of one flat. It contains a sequence of quarter notes, followed by a dotted quarter note, and then a descending eighth-note run. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking *ff* is placed below the staff.

296

pp

Musical staff for measures 296-301. The staff is in bass clef with a key signature of one flat. It contains a sequence of quarter notes with accents (>) above them, followed by a double bar line with a '2' above it, and then a sequence of quarter notes with accents (>) above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking *pp* is placed below the staff.

Act III Scene 6 - Song [Muleteer]

Andante $\text{♩} = 80$

13

Bsn 1

1-13

18-22

5

cresc.

24

Presto $\text{♩} = 176$

3

5

sf

25-27

28-32

4

38-41

42

Tempo I

1

29

Bsn 1 Solo

47-75

78

Presto

p

4

88-91

sf

1

be

1

e

1

100

1

4

4

102-105

107-110



ENGLISH HERITAGE

MUSIC SERIES

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