THE
SPANISH STUDENT

PLAY BY

Henry Wadsworth Longfellow

(1843)

MUSIC COMPOSED BY

C. Villiers Stanford

(1871)

DOUBLE BASS

COVER IMAGE

"La conversación"

by

Eduardo Sánchez Solá

1869 - 1948

IN THE UNITED STATES

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BY NC

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	Royal College of Music Library MS 4143
Vocal Score	None by composer - EHMS vocal score included on website
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Research & Score Preparation	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

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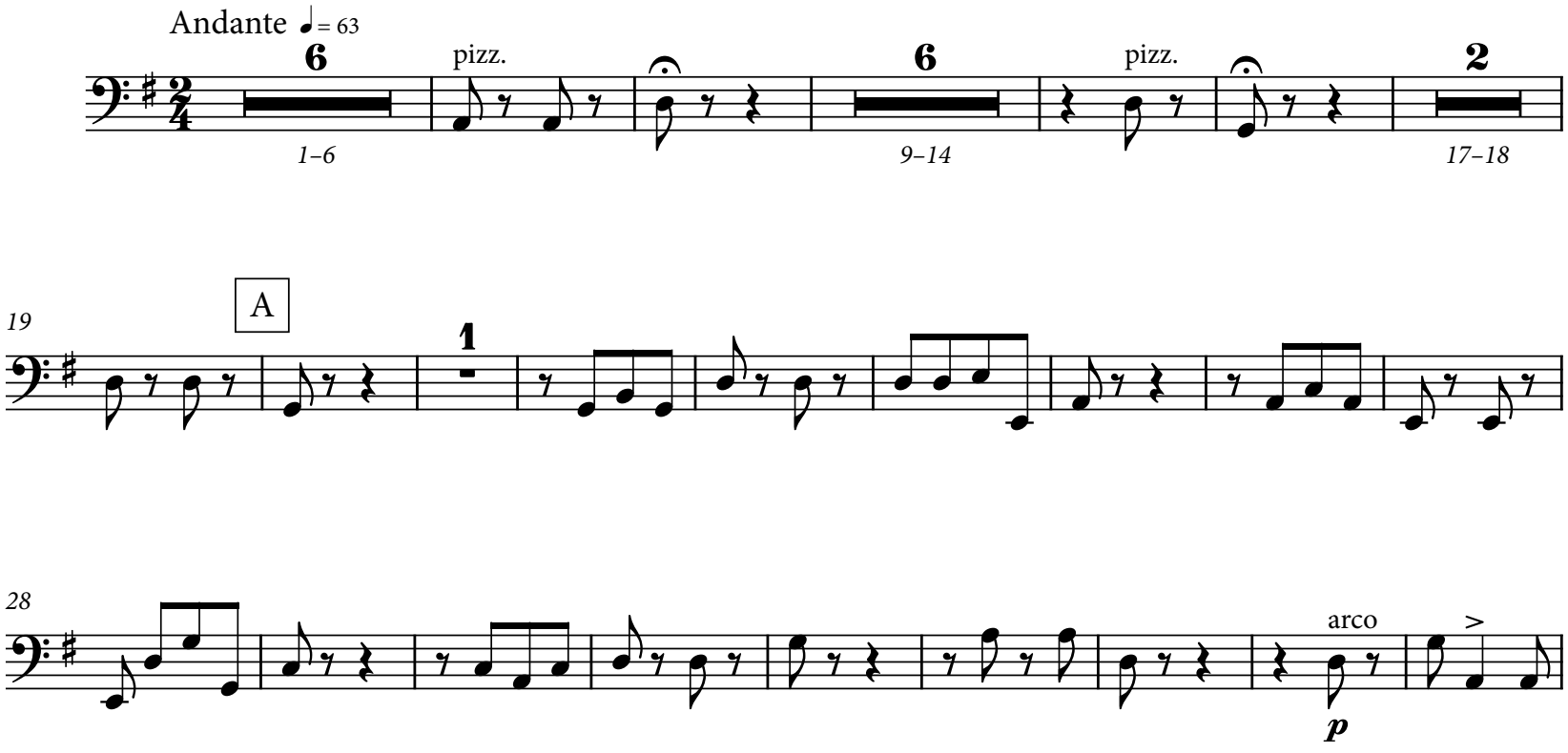
Double Bass

THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Overture



81

7

87–93

94

arco

pizz.

Tempo di Bolero ♩= 92

Attacca

senza sord.

10

99–108

109

1

sfp

115

D

pizz.

p

121

arco

pizz.

128

E

arco

pizz.

f

135

1

V.S.

141

arco

146

F

ff

153

159

f

166

1

f

1

p

175

G

pizz.

p

1

183

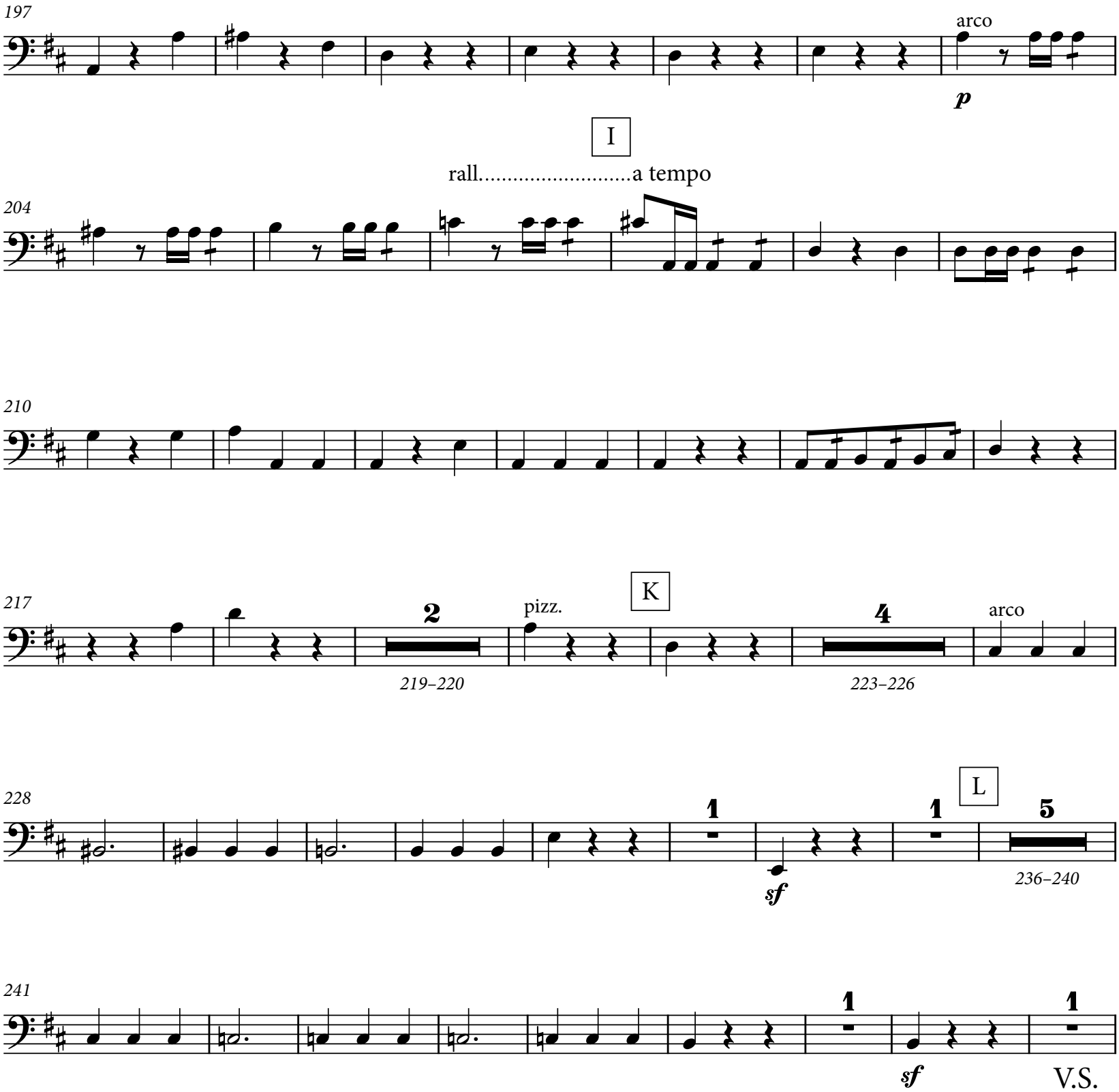
pizz.

190

H

arco

pizz.


197
arco
p
I
rall.....a tempo
204
210
217
2
pizz.
K
4
arco
219–220
223–226
228
1
1
L
5
sf
236–240
241
1
1
sf
V.S.

250

cresc.

f

260

M

267

1

f

1

274

p

dim.

pp

282

N

p

cresc.

287

f

sfp

292

sfp

1

299

p

pizz.

O

305

arco

pizz.

cresc.

312

1

P

319

arco

pp

1

325

1

Q

332

pizz.

R

339

arco

346

353

5

355–359

360

S

367

pizz.

1

1

T

arco

p

375

U

cresc.

ff

sf

383

2

sf

384–385

f

2

392–393

394

V

f

401

W

2

ff

408–409

410

2

416–417

419

X

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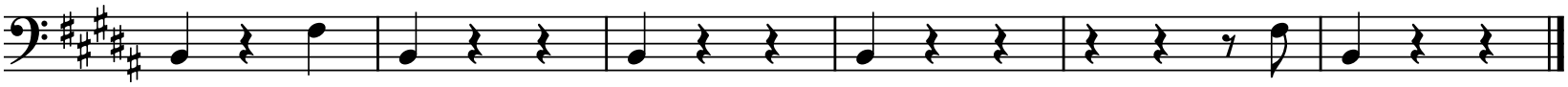
428



Act I Scene 3 - Serenade

Andante ♩= 80

p *pp*

7

cresc. *pp*

13

1

20

26

9

30–38

Hyp.

Sink, sink, sink in sil - ver

42

5

50–54

light !_____ My la - dy sleeps ! She sleeps ! She sleeps !

55

pizz.

62

1

70

77

Più Lento

pizz.

84

91

arco

pp

ppp

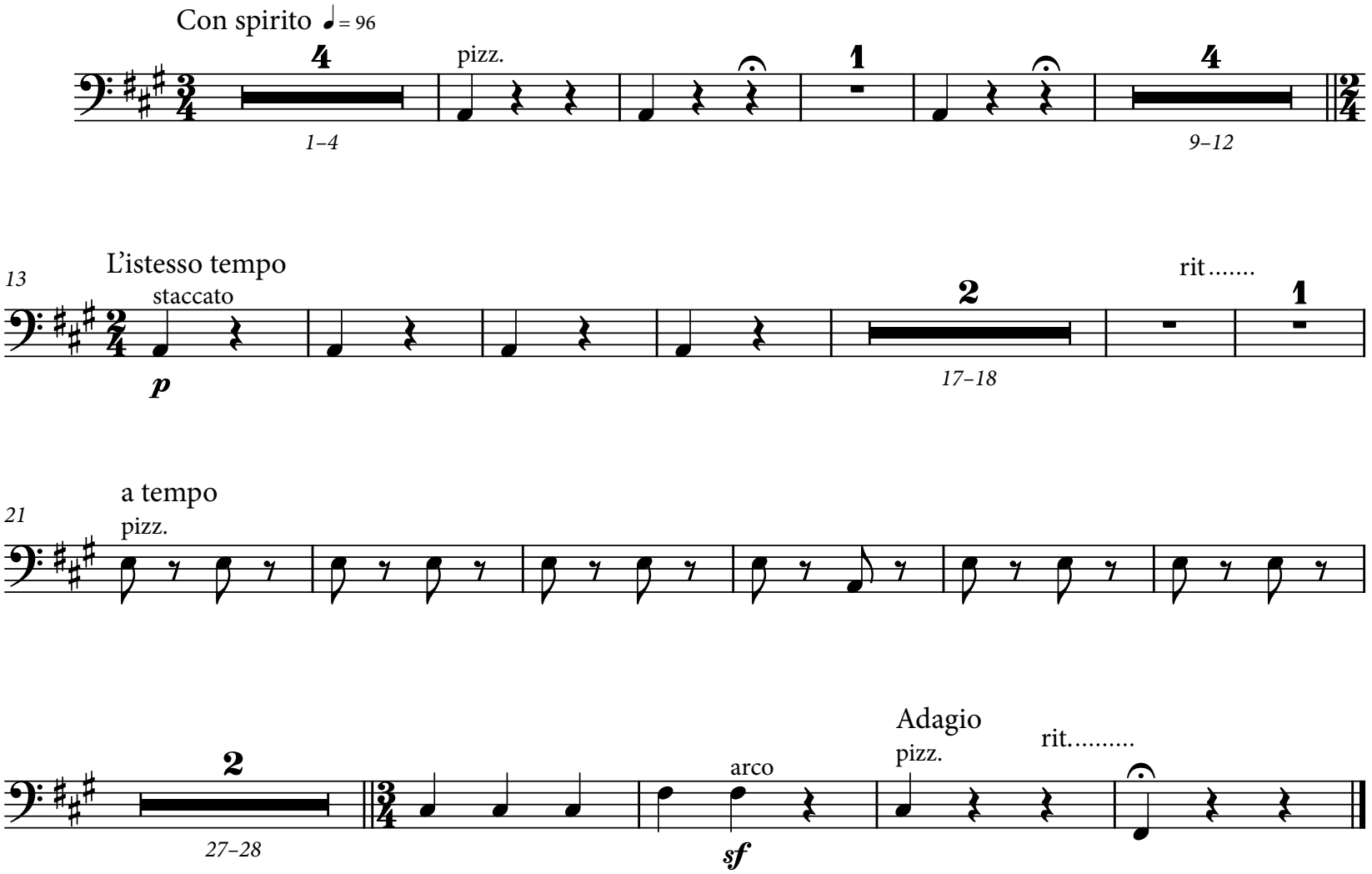
101

1

pizz.

1

Act I Scene 5 - Hypolito's Song



Entr'acte (Act II)

Allegretto ♩= 76

2

1–2

p

6

8–13

1

16

p

A

8

23–30

p

33

B

1

pizz.

45

1

4

54–57

58

C

8

62–69

2

70–71

75

1

arco

1

cresc.

87

D

1

pp

1

100

E

Più Vivo

7

109–115

116

p *cresc.* *ff*

[124] F

8va loco

p *p*

133

cresc. *ff*

[140] G

f *dim.*

148 H a tempo

p 1

157 pizz. 1

168 4 8

171–174 179–186

187 I pizz. 3

195–197

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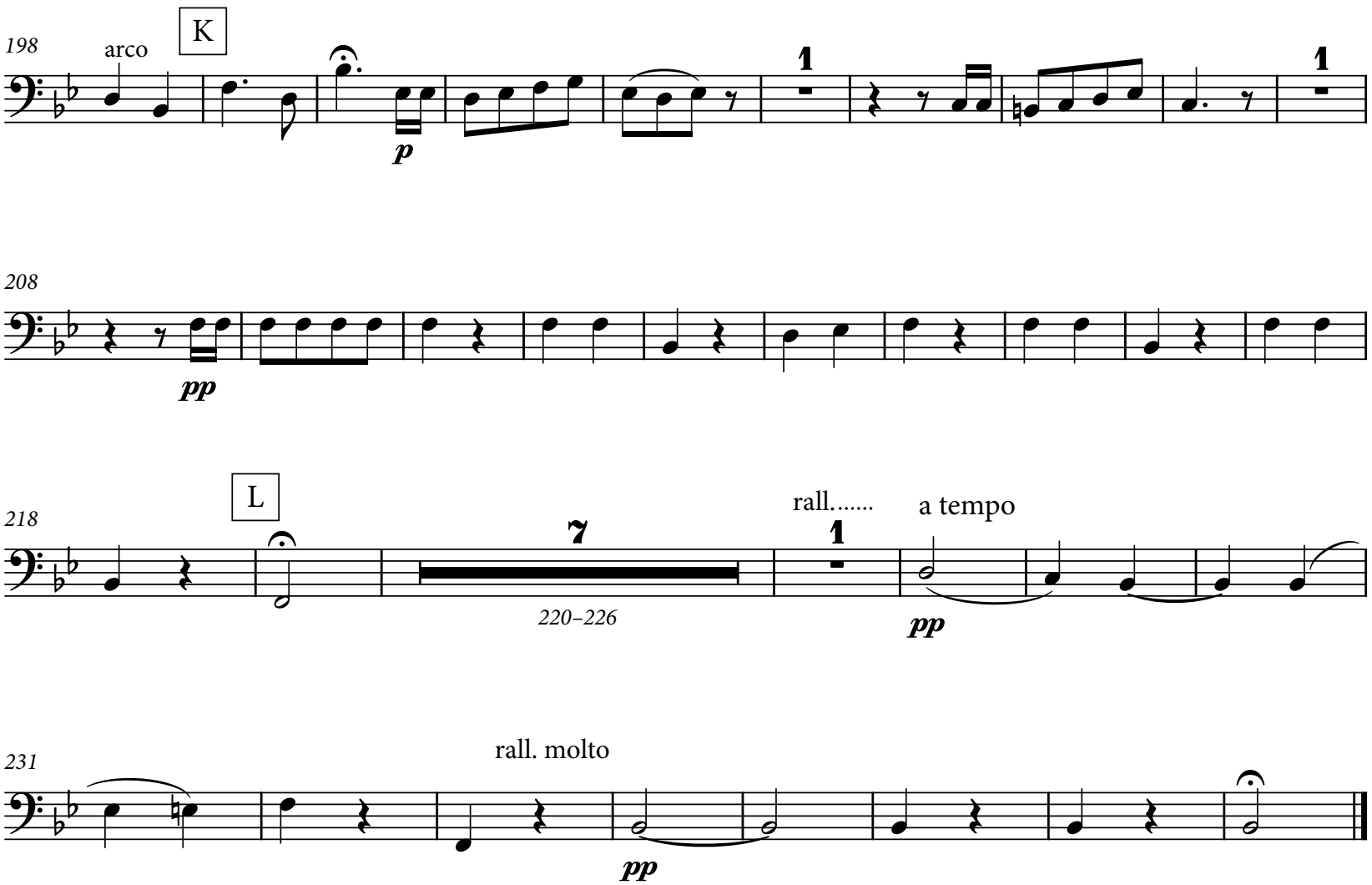

198
arco
K
p
208
pp
218
L
7
220–226
rall.....
1
a tempo
pp
231
rall. molto
pp

Act II Scene 10 - Song [Serenade]

Allegro non troppo ♩= 126

pizz.

1

7

p

3

pizz.

13–15

21

1

28

34

p

3

37–39

pizz.

42

48

2

51–52

legato

arco

p

56

2

57–58

64

3

65–67

p

pp

72

rall.....

a tempo

pizz.

78

arco

pizz.

cresc.

83

88

2

90–91

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩= 112

2

1–2

f

mf

7

mp

13

pizz.

arco

p

19

24

f

dim.

sf

1

4

30–33

34

pizz.

3

36–38

arco

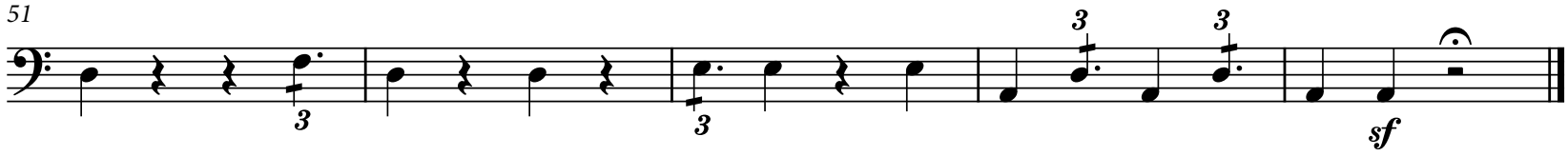
pp

42

f

47

p


51
3
3
3
3
sf

Act III Scene 2 - Ballet Music

Allegro vivace ♩= 100

2 > > > 2 > > > 2

1–2 *5–6* *9–10*

11

A

pizz.

f

20

29

2

arco

B

pizz.

33–34

39

arco

48

2 2

53–54 *57–58*

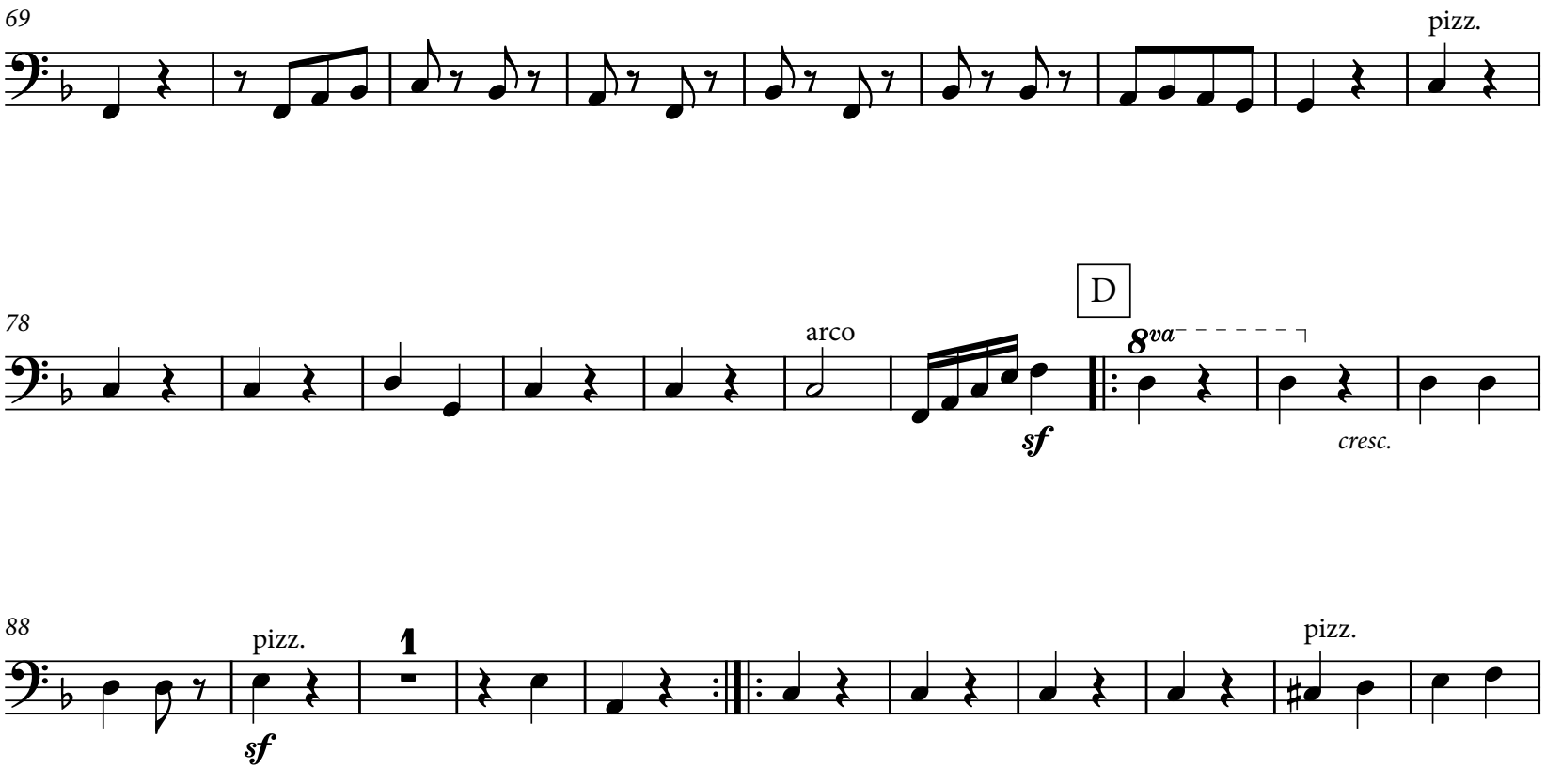
59

C

pizz.

arco

p


69
pizz.
78
arco
D
8va
sf
cresc.
88
pizz.
sf
1
pizz.
99
1
E
2
109–110

111 arco *f* pizz.

119 arco

129 F Più Andante ♩= 88 *p*

139

149

159 G pizz. sempre cresc. e accelerando

166 arco

176 *fp* *sfp*

183 H

sf

193

sf sf sf

200 rall. I Tempo I

2

204–205

207

molto cresc. f pizz.

216

225

2

228–229

arco K pizz.

236

arco

245

2 2

248–249 252–253

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254

L

p

265

278

1

1

f

ff

289

ff

297

pp

pizz.

Act III Scene 6 - Song [Muleteer]

Andante ♩= 80

2

1–2

staccato

p

1 (– 4)

9

2 3 4

2

14–15

18

1 2 3

cresc.

sf

p

26

Presto ♩= 176

1 (– 6) 2 3 4 5 6

3

34–36

p

37

2

43–44

Tempo I

2

47–48

49

1 (– 5) 2 3 4

57

5

cresc.

p

2

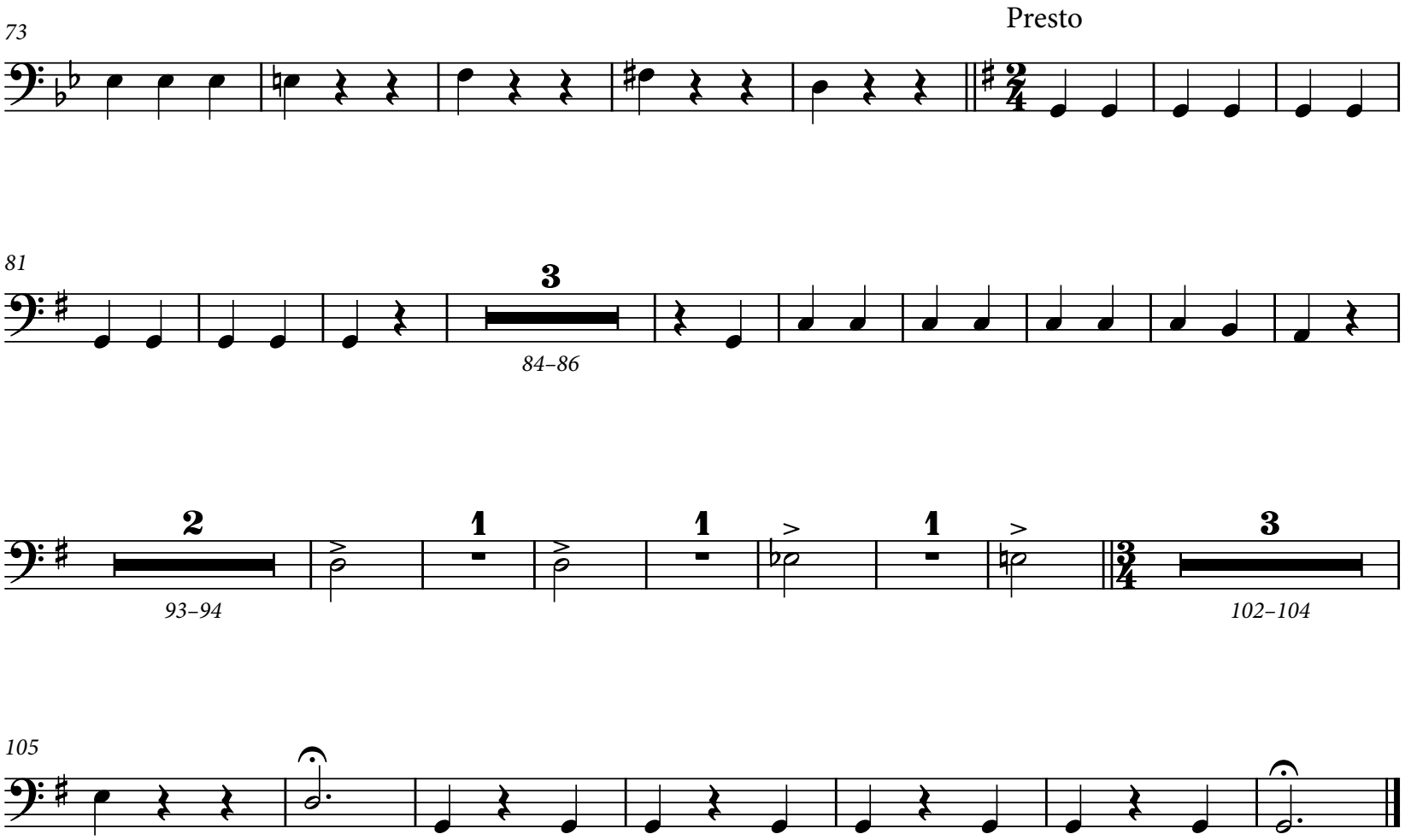
62–63

65

1 (– 5) 2 3 4 5

cresc.

p


Presto
73
81
3
84–86
2
93–94
1
1
1
3
102–104
105

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