

THE SPANISH STUDENT



PLAY BY
Henry Wadsworth Longfellow
(1843)

MUSIC COMPOSED BY
C. Villiers Stanford
(1871)

FLUTE 2

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 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

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THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Overture

Andante $\text{♩} = 63$

1-3 *p* 9-11 *p*

13 17-19 20-28 *cresc.*

31 *dim.* 35-37 *sf* 41-53

B 54-57 *p* 63-65

66 71-73 74-82

84

Tempo di Bolero $\text{♩} = 92$
Attacca

93-95 98-103 *f*

106 **11** **D** **2** *tr* **1**
107-117 118-119

123 *tr* **6** *f* 126-131 *cresc.*

133 **E** **15** **F** *ff*

153

159 *ff* **3** 164-166 *p*

168 **3** 170-172 *staccato* *p*

174 **G** **15** **H** **9**
176-190 191-199

200 *Ob. 1* **2**
204-205

I

rall.....a tempo

206

213

222-231

236-245

K

L

246

250-251

254-257

262

M

268

274

275-281

282-287

N

13
291-303 *p* *tr* *cresc.*

309 *tr* **O** **8** **P** **8**
313-320 321-328

329 *p* **3** **Q** **8**
334-336 337-344

R *8va*

352 **S** **5** **4** *mf*
(8) *loco* 355-359 360-363

365 *p* **T**

7 **U** **2**
373-379 *ff* 384-385

386 **2**
392-393

394

V

f

401

W

ff

2

408-409

410

2

416-417

419

X

4

421-424

428

ff

Act I Scene 3 - Serenade

Andante ♩ = 80

25

Vln I

1-25

pp

31

39

1

48

24

Fl. 1

50-73

78

Più Lento

pp

88

96

pp

tacet al fine

103-110

Act I Scene 5 - Hypolito's Song

Con spirito ♩ = 96
staccato

p *sf*

1

8

sf *sf*

L'istesso tempo

6

13-18

19

rit..... *p* *sf*

a tempo

8

21-28

Adagio rit....

Entr'acte (Act II)

Allegretto ♩ = 76

1-2 *p* 8-13 15-16

17 *p* A 15 B 8
23-37 38-45

46 B. Cl. 8ba

58-61 66-69 *p* C 8^{va}

73 *loco* 78-85 *f* D 8

90 D 14 E *Più Vivo* 1 Ob. 1

113 117-119 *ff* E 3

[124] F 11 G 2
125-135 *ff* 141-142

143 **10** **H** a tempo **28** B. Cl. 8ba

dim. 145-154 155-182

I 187 **2** 195-196

195-196

197 **K** 8^{va} **2** **3** *f* 201-202 205-207 *p*

201-202 205-207 *p*

210 **L** **5** **7** *rall...* **1** 213-217 220-226

213-217 220-226 *rall...*

a tempo **2** *pp* *rall. molto* **4** 228-229 234-237

228-229 *pp* *rall. molto* 234-237

Act II Scene 10 - Song [Serenade]

Allegro non troppo ♩ = 126

Vln I

45
1-45

51 *legato*
p

59 **4**
61-64 *p*

68 **3** **1** **19**
69-71 74-92 *rall..... a tempo*

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩ = 112

1-2

2

3

3

3

f

14

6-19

20

3

p

3

2

22-23

3

3

3

loco

27

1

1

sf

3

p

3

33

15

34-48

3

3

sf

3

51-53

3

3

sf

Detailed description: This is a musical score for a song by Hypolito. It consists of five staves of music in treble clef with a common time signature. The tempo is 'Allegro con fuoco' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as rests, notes, and ornaments. There are several first endings (marked with '1') and second endings (marked with '2'). Dynamic markings include piano (p), forte (f), and sforzando (sf). There are also performance instructions like 'loco'. The score is divided into measures, with some sections spanning multiple measures (e.g., 1-2, 6-19, 22-23, 34-48, 51-53). The piece concludes with a double bar line.

Act III Scene 2 - Ballet Music

Allegro vivace ♩ = 100

4 7

1-4 9-15

16

A

6

18-23

sf

tr

28

B

7 16

29-35 37-52

Solo
Ob. 1

57

C

1 3

65-67

p

tr

68

D

3

73-75

tr

79

D

8

85-92

sf

93

4

97-100

101 E

4 105-108 *f*

113 6

114-119 *p*

126

134 F Più Andante $\text{♩} = 88$ 12 Fl. 1

136-147

4 G

152-155 *p*

162 sempre cresc. e accelerando

168-171

172

fp

179 H *8va*

p *cresc.* *ff*

186 (8) loco 1
sf

194 1 1 1 rall.....
sf sf sf p

202 I Tempo I

211 18 7 16
213-230 232-238 240-255

L 15
256-270 *cresc.*

279 *f ff*

288 *ff*

296 1 tr *pp*

Act III Scene 6 - Song [Muleteer]

Andante ♩ = 80

Ob. 1

13

1-13

5

18-22

cresc.

24

Presto ♩ = 176

3

25-27

3

28-30

sf

p

36

4

38-41

1

12

Tempo I

47-58

59

10

61-70

5

73-77

Presto

3

78-80

p

p

81

4

88-91

p

94

6

96-101

4

102-105

4

107-110



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Catalog Number

16.43/03