THE
SPANISH STUDENT

PLAY BY

Henry Wadsworth Longfellow

(1843)

MUSIC COMPOSED BY

C. Villiers Stanford

(1871)

HORN 1

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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Horn (A) 1, Horn (B) 1, Horn (B♭) 1, Horn (D) 1, Horn (F) 1 & Horn (G) 1

THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Hn in D

Overture

Andante ♩= 63

7 1–7

7 9–15

p

A

1

8 20–27

28

2 30–31

>

p

4 37–40

41

Solo

p

3 44–46

p <>

1

2 52–53

B

8 54–61

7 63–69

Solo

p

C

1

16 74–89

90

3 93–95

Tempo di Bolero ♩= 92

Attacca

p *cresc.*

100

f

p

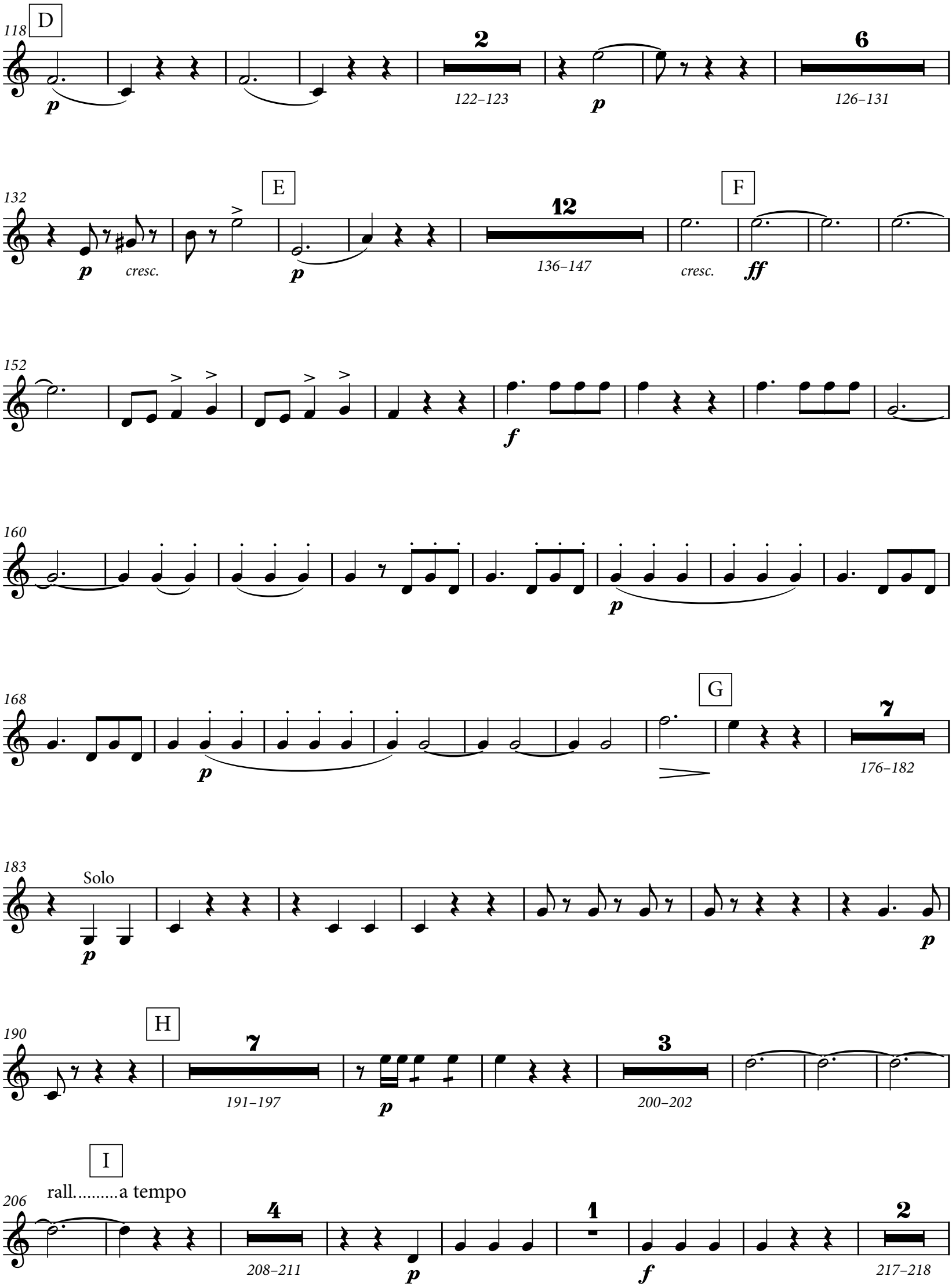
108

2 111–112

p

1

sfp


118
D
p
2
122–123
p
6
126–131
132
p
cresc.
E
p
12
136–147
F
cresc.
ff
152
f
160
p
168
p
G
7
176–182
183
Solo
p
p
190
H
7
191–197
p
3
200–202
I
rall.....a tempo
206
4
208–211
p
1
f
2
217–218

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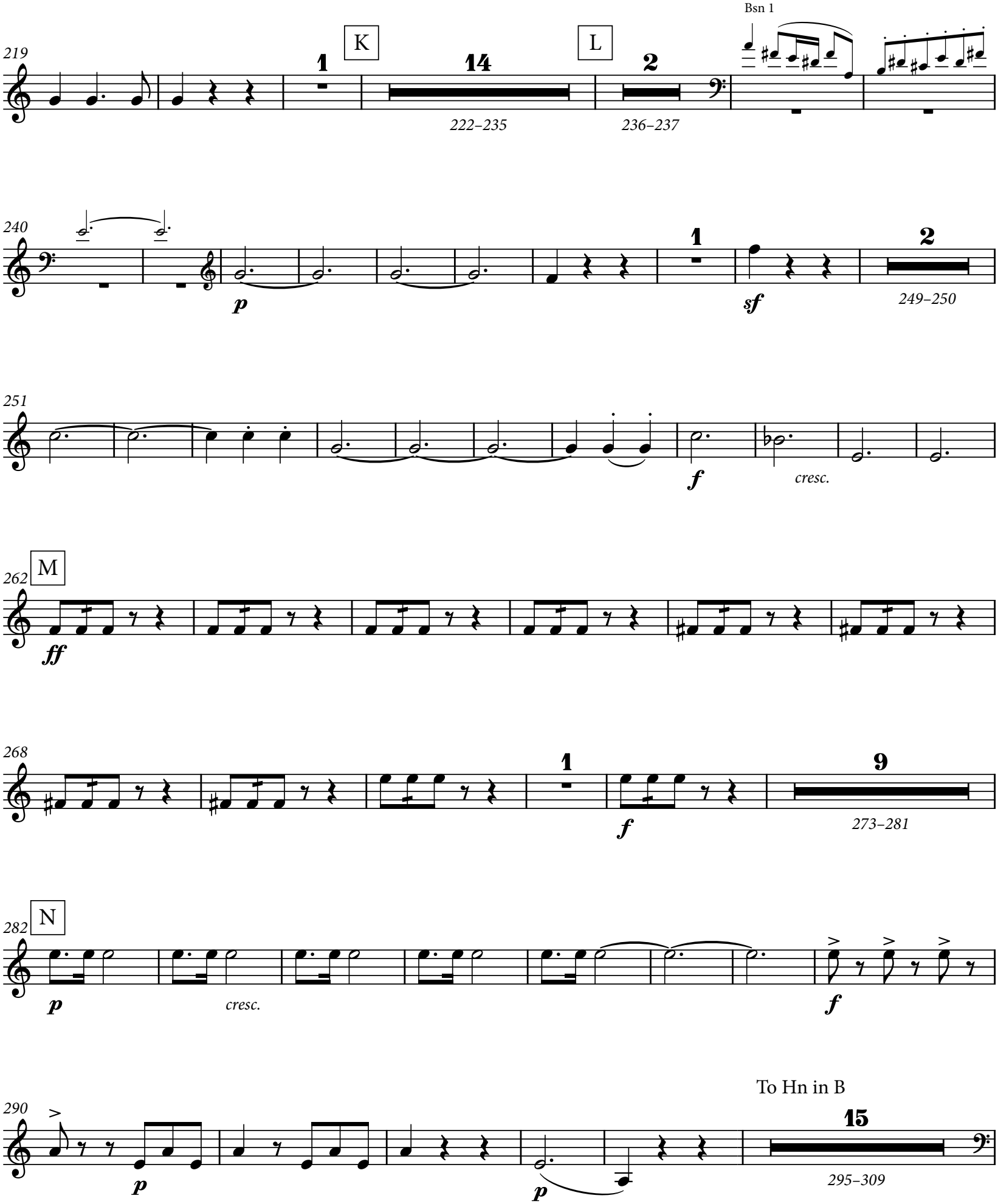

Bsn 1
219
K
1
14
L
2
222–235
236–237
240
p
1
sf
2
249–250
251
f
cresc.
262
M
ff
268
1
f
9
273–281
282
N
p
cresc.
f
290
p
p
To Hn in B
15
295–309

Horn (A) 1, Horn (B) 1, Horn (B♭) 1, Horn (D) 1, Horn (F) 1 & Horn (G) 1

O

Bsn 1 8va
Solo

310

319

P

Hn in B

1

p

1

329

p *dim.*

3

334–336

Q

8

337–344

R

11

345–355

Bsn 1 8va
Solo

356

S

p

cresc.

dim.

367

T

7

373–379

U

ff

383

391

V

1

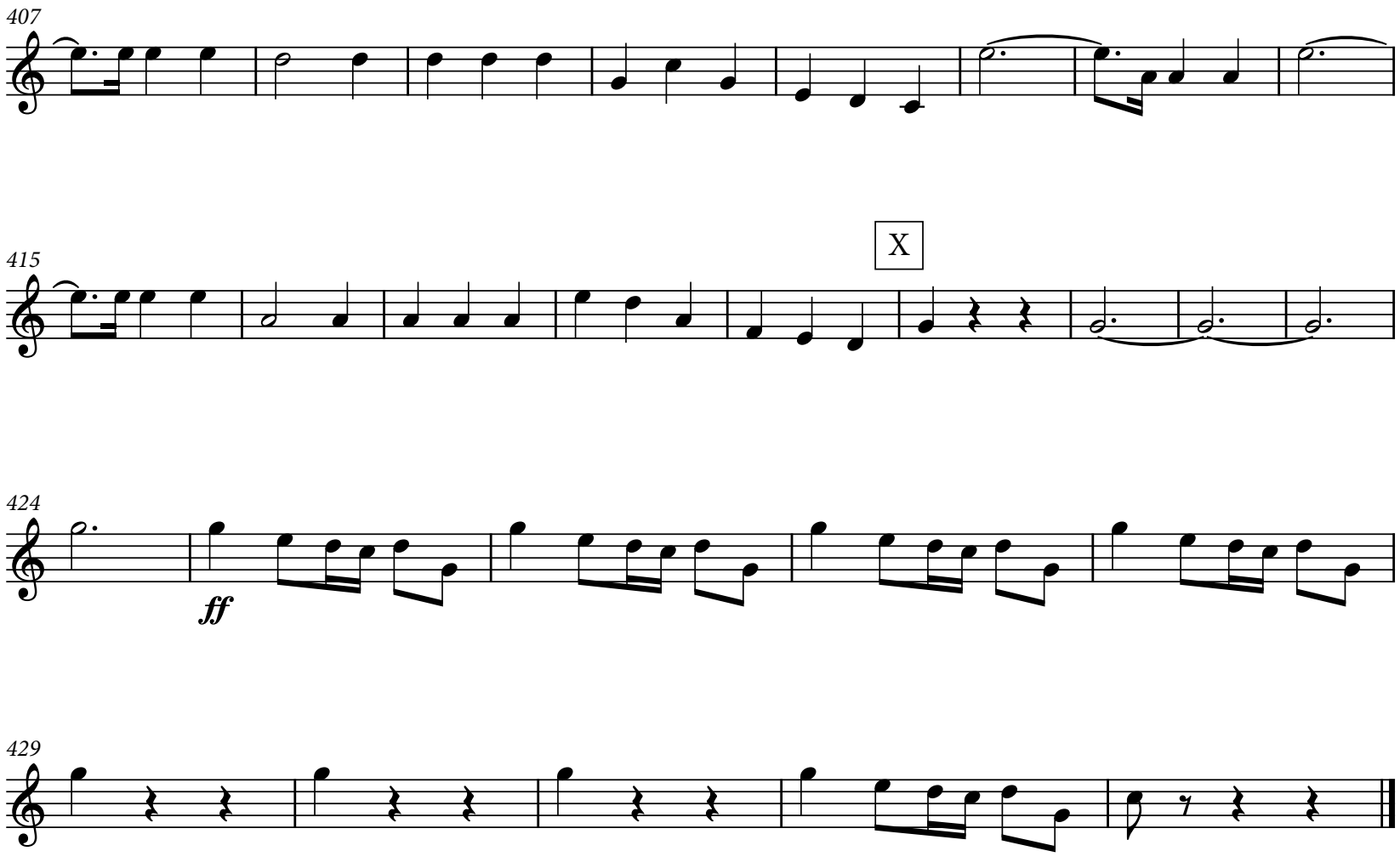
f

399

1

W

ff


407
415
X
424
ff
429

Hn in A

Act I Scene 3 - Serenade

Andante ♩= 80

25

1–25

Vln I

pp

31

40

Solo

2

48–49

pp

p

pp

6

56–61

62

pp

5

65–69

75

Più Lento

2

79–80

pp

3

83–85

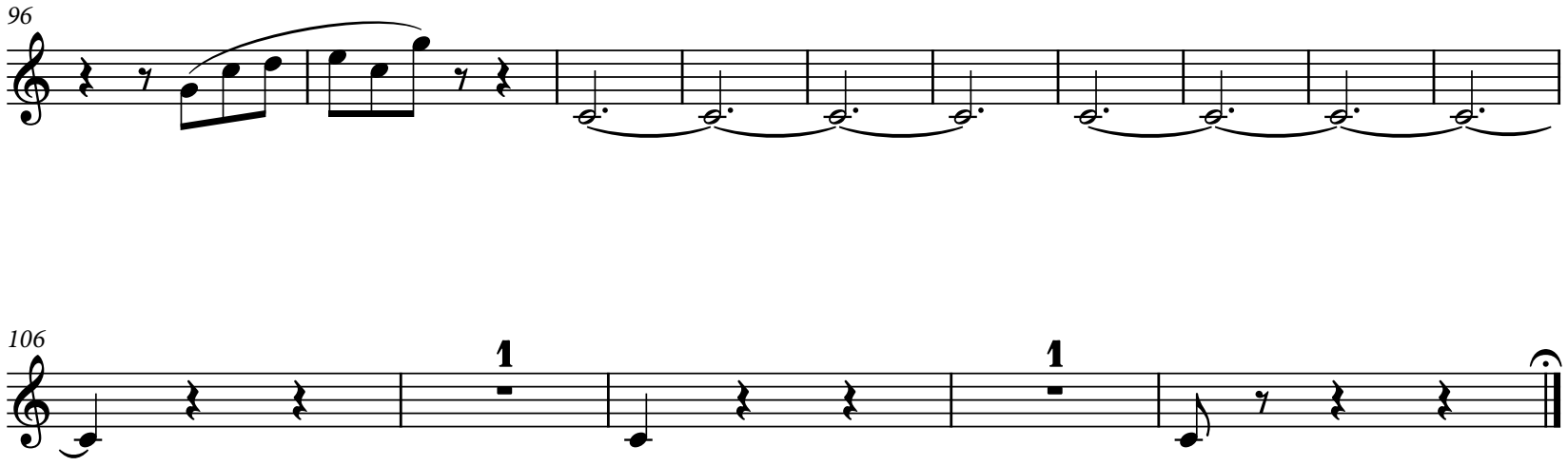
86

6

88–93

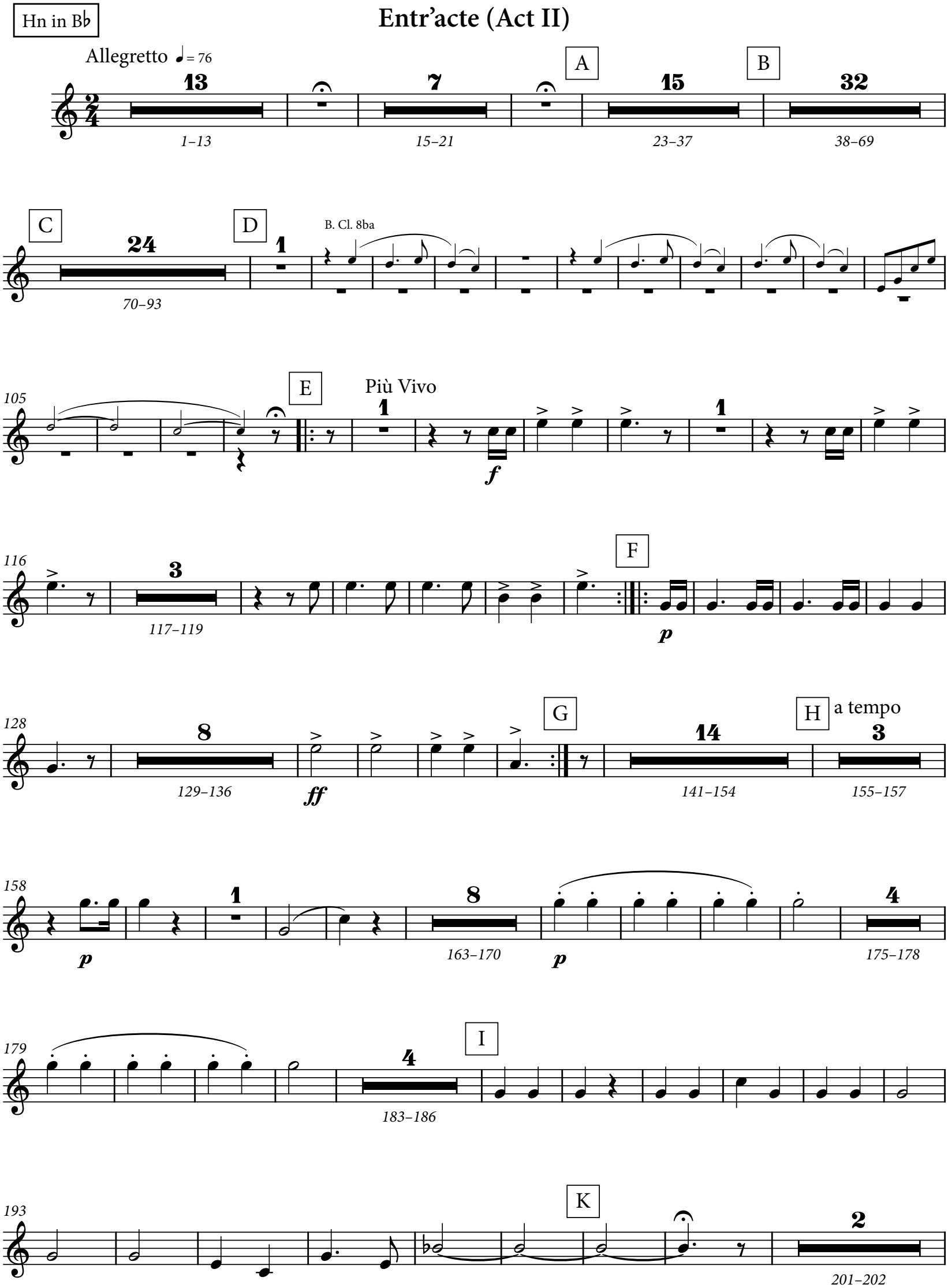
Solo

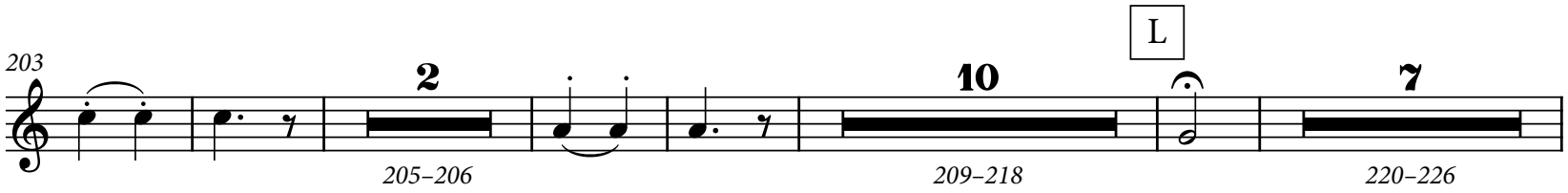
pp

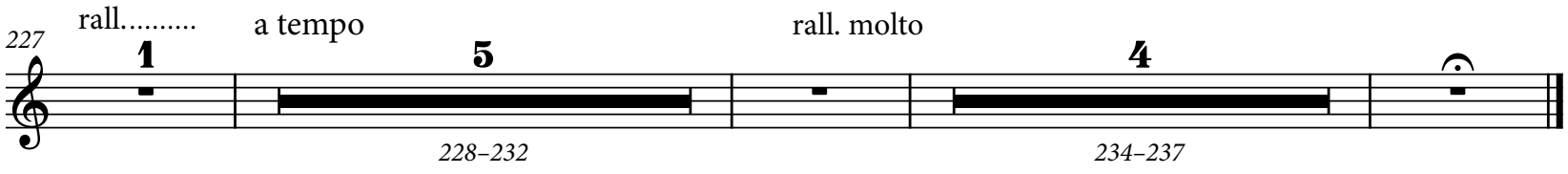

96
106
1
1

Act I Scene 5 - Hypolito's Song

Tacet


Hn in B♭
Entr'acte (Act II)
Allegretto ♩= 76
A
B
C
D
B. Cl. 8ba
E
Più Vivo
F
G
H
a tempo
I
K
1–13
15–21
23–37
38–69
70–93
117–119
129–136
141–154
155–157
163–170
175–178
183–186
201–202


203
L
2
10
7
205–206
209–218
220–226


227
rall.....
a tempo
rall. molto
1
5
4
228–232
234–237

Act II Scene 10 - Song [Serenade]

Tacet

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Hn in A

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩= 112

f *mf*

6

mp

12

7

13–19

24

f *dim.* *sf*

1 4

30–33

34

pp

9

36–44

mf

47

1

sf *sf*

52

sf

Hn in F

Act III Scene 2 - Ballet Music

Allegro vivace ♩= 100

14

A

6

18–23

10

26–35

36

B

23

37–59

C

p

1

69

1

Solo

81

D

8

85–92

sf

12

97–108

109

E

f

6

114–119

1

125

F Più Andante ♩= 88

4

136–139

140

16

144–159

G

p

162 sempre cresc. e accelerando

15

168–182

183 H

1 *ff*

1 *sf*

194 I

rall..... Tempo I

1 *sf* 1 *sf* 1 *sf* 1 3

201–203

206

6

213–218

10

221–230

231 K

p

22

233–254

L

5

259–263

266

278

sf

6

284–289

ff

294

3

300–302

Hn in G

Act III Scene 6 - Song [Muleteer]

Andante ♩= 80

2

1–2

p

2

6–7

3

10–12

13

9

14–22

cresc.

p

2

26–27

Presto ♩= 176

5

28–32

33

p

8

38–45

Tempo I

2

47–48

p

50

2

52–53

p

22

56–77

Presto

1

Mule'tr 8va

We shall have to pass through the dew - y

p

14

88–101

4

102–105

Solo

1

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