THE
SPANISH STUDENT

PLAY BY

Henry Wadsworth Longfellow

(1843)

MUSIC COMPOSED BY

C. Villiers Stanford

(1871)

HORN 2

COVER IMAGE

"La conversación"

by

Eduardo Sánchez Solá

1869 - 1948

IN THE UNITED STATES

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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

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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) 2, Horn (B) 2, Horn (B♭) 2, Horn (D) 2, Horn (F) 2 & Horn (G) 2

THE SPANISH STUDENT

Henry Wadsworth Longfellow — Charles Villiers Stanford

Hn in D

Overture

Andante ♩ = 63

7 — 1–7

7 — 9–15

Hn 1

1 — A

8 — 20–27

28

Hn 1

2 — 30–31

p

17 — 37–53

B

8 — 54–61

7 — 63–69

3 — 71–73

C

16 — 74–89

Hn 1

Tempo di Bolero ♩ = 92

Attacca

91

3 — 93–95

p *cresc.*

102

f

p

p

110

2 — 111–112

3 — 115–117

D

6 — 118–123

p

125

6 — 126–131

p *cresc.*

E

13 — 134–146

147 F

cresc. ***ff***

156

f

3

164–166

167

4

170–173

G

15

176–190

I

rall.....a tempo

H

Bsn 1

11

191–201

209

2

210–211

p

1

f

2

217–218

219

1

K

14

222–235

L

2

236–237

Bsn 1

240

p

1

sf

2

249–250

251

f

cresc.

262 M

ff

268

1

f

1

p

dim.

277 N

p

cresc.

287

>

f

>

>

>

p

4

293–296

p

298

To Hn in B 9

301–309

O

11

310–320

P

2

321–322

323

Ob. 1 8va

Solo

Hn in B

3

330–332

pp

335 Q

4

341–344

R

pp

347

1

p

S

6

354–359

5

360–364

365

T

6

4

dim.

366–371

372–375

Vln I 8va

379

U

ff

387

395

V

1

f

1

403

W

ff

411

419

X

3

421–423

ff

428

Hn in A

Act I Scene 3 - Serenade

Andante ♩= 80

25

1–25

Vln I

pp

31

40

5

46–50

p

52

24

54–77

Più Lento

16

78–93

Hn 1

Solo

96

104

1

1

PAGE INTENTIONALLY LEFT BLANK

Act I Scene 5 - Hypolito's Song

Tacet

Hn in B♭

Entr'acte (Act II)

Allegretto ♩= 76

13 — 1–13

7 — 15–21

A

15 — 23–37

B

32 — 38–69

C

24 — 70–93

D

1

B. Cl. 8ba

105

E

Più Vivo

1

f

1

116

3 — 117–119

F

p

127

8 — 129–136

ff

G

H a tempo

14 — 141–154

p

156

1

8 — 163–170

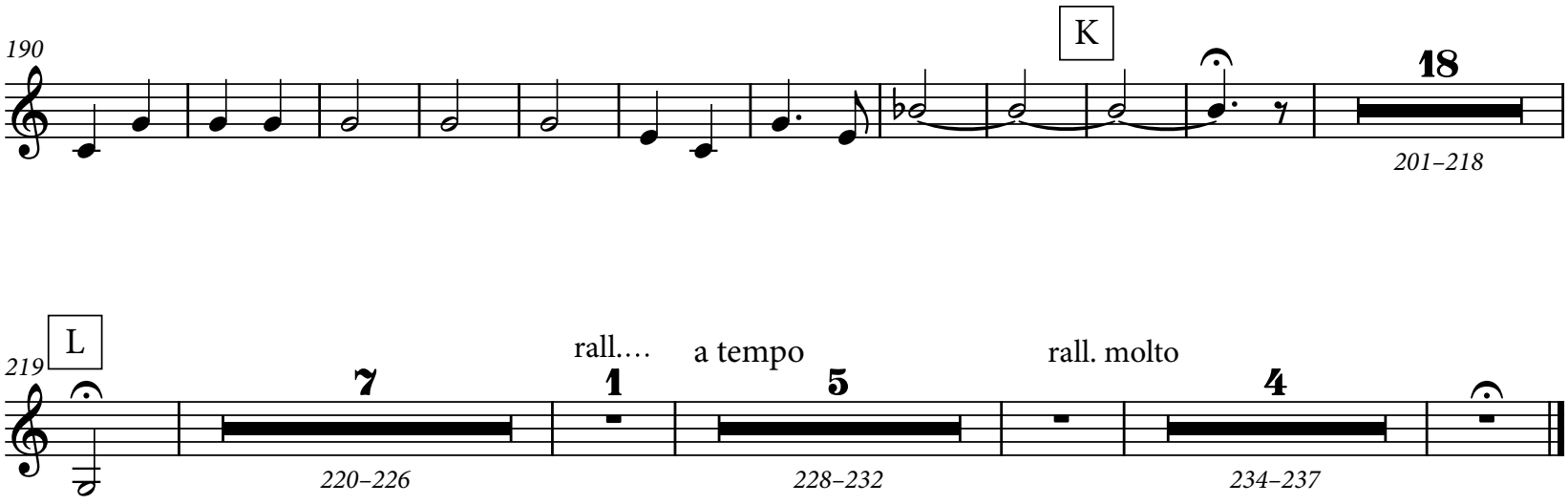
p

174

4 — 175–178

I

4 — 183–186


190
K
18
201–218
219
L
7
220–226
rall.…
1
a tempo
5
228–232
rall. molto
4
234–237

Act II Scene 10 - Song [Serenade]

Tacet

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩= 112

Hn in A

f *mf*

6

mp

12

7

13–19

24

f *sf*

1 1 15

30–44

45

mf

1

sf *sf*

51

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

4

65–68

71

8

73–80

D

sf

8

85–92

94

E

12

97–108

f

6

114–119

120

1

132

F Più Andante ♩= 88

18

136–153

Ob. 1

158

G

p

sempre cresc. e accelerando

166
H
15
168–182
1
ff

189
1
sf
1
sf
1
sf
1
sf

199
rall.
I
Tempo I
1
p

209
6
213–218
10
221–230
p

232
K
22
233–254
L
5
259–263

267

279
sf
6
284–289
ff

294
3
300–302

Act III Scene 6 - Song [Muleteer]

Hn in G

Andante ♩= 80

Mule'tr 8va

17

1–17

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

3

Presto ♩= 176

23

3

25–27

5

28–32

cresc.

p

Tempo I

Presto

Mule'tr 8va

37

8

38–45

31

47–77

1

We shall have to

81

pass through the dew - y

p

14

88–101

4

102–105

4

107–110

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