

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



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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*  
*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"	5
ACT I Scene 5 - "Hypolito's Song"	Tacet
ENTR'ACTE [Act II]	8
ACT II Scene 10 - "Song" [Serenade]	Tacet
ACT III Scene 1 - "Song" [Hypolito]	11
ACT III Scene 2 - Ballet Music	12
ACT III Scene 6 - "Song" [Muleteer]	14

Horn (A) 2, Horn (B) 2, Horn (Bb) 2, Horn (D) 2, Horn (F) 2 & Horn (G) 2

# THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Hn in D

## Overture

Andante  $\text{♩} = 63$

Musical staff 1: Horn 1 part, measures 1-27. Includes rehearsal marks A, 1, and 8.

Musical staff 2: Horn 1 part, measures 28-53. Includes rehearsal mark 17 and dynamics *p*.

Musical staff 3: Horn 1 part, measures 54-89. Includes rehearsal marks B, C, and 16.

Tempo di Bolero  $\text{♩} = 92$

Attacca

Musical staff 4: Horn 1 part, measures 91-95. Includes rehearsal mark 3 and dynamics *p cresc.*

Musical staff 5: Horn 1 part, measures 102-110. Includes dynamics *f* and *p*.

Musical staff 6: Horn 1 part, measures 110-123. Includes rehearsal mark D and dynamics *p*.

Musical staff 7: Horn 1 part, measures 125-146. Includes rehearsal mark E and dynamics *p cresc.*

147 F

*cresc.* *ff*

156 3

*f* 164-166

167 G

4 15

170-173 176-190

H I

11

191-201

Bsn 1

rall.....a tempo

209 2 1 2

210-211 217-218

*p* *f*

219 K L

1 2

222-235 236-237

240 1 2

*p* *sf*

249-250

251

*f* *cresc.*

262 M

*ff*

268

*f* *p* *dim.*

277 N

*p* *cresc.*

287

*f* *p* 293-296 *p*

298

To Hn in B O P

301-309 310-320 321-322

323

Ob. 1 8va Solo

Hn in B

330-332 *pp*

335 Q R

341-344 *pp*

347 S

*p* 354-359 360-364

365

**6** T **4**

*dim.* 366-371 372-375

Vln I 8va

379

U

*ff*

387

395

V **1**

*f*

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  
46-50  
p

52  
24  
Più Lento  
16  
54-77  
78-93  
Hn 1 Solo

96

104  
1  
1

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**Act I Scene 5 - Hypolito's Song**

Tacet



190

K

18

201-218

219

L

rall.... a tempo rall. molto

7 1 5 4

220-226 228-232 234-237

## Act II Scene 10 - Song [Serenade]

Tacet

Allegro con fuoco ♩ = 112 Act III Scene 1 Song [Hypolito]

Hn in A

Musical notation for measures 1-5. The staff is in treble clef with a common time signature. It features several triplet markings (3) and dynamic markings: *f* at the beginning and *mf* at the end.

Musical notation for measures 6-11. The staff is in treble clef with a common time signature. It features triplet markings (3) and a dynamic marking of *mp*.

Musical notation for measures 12-19. The staff is in treble clef with a common time signature. It features a 7-measure rest (13-19) and triplet markings (3).

Musical notation for measures 24-34. The staff is in treble clef with a common time signature. It features triplet markings (3), dynamic markings *f* and *sf*, and rests for measures 30-44.

Musical notation for measures 45-50. The staff is in treble clef with a common time signature. It features triplet markings (3), dynamic markings *mf* and *sf*, and a first ending bracket (1).

Musical notation for measures 51-54. The staff is in treble clef with a common time signature. It features triplet markings (3) and a dynamic marking of *sf*.

Hn in F

Act III Scene 2 - Ballet Music

Allegro vivace ♩ = 100

14 A **6** **10**

18-23 26-35

36 B **23** C **4**

37-59 *p* 65-68

71 **8** D **8**

73-80 *sf* 85-92

94 **12** E **6**

97-108 *f* 114-119

120 **1**

132 F Più Andante ♩ = 88 **18** Ob. 1

136-153

158 G sempre cresc. e accelerando

*p*

166

15

H

1

168-182

*ff*

Detailed description: Musical staff starting at measure 166. It features a sequence of eighth notes, followed by a 15-measure rest (measures 168-182) indicated by a thick black bar. Above the rest is a box containing the letter 'H'. After the rest, there is a single eighth note followed by four dotted eighth notes. The dynamic marking *ff* is placed below the first dotted eighth note.

189

1

*sf*

*sf*

*sf*

*sf*

Detailed description: Musical staff starting at measure 189. It consists of a series of eighth notes with accents. There are four measures where the eighth note is replaced by a whole rest, each marked with a '1' above it. The dynamic marking *sf* (sforzando) is placed below the first, second, third, and fourth of these whole rests.

199

rall..... I Tempo I

1

*p*

Detailed description: Musical staff starting at measure 199. It begins with a whole rest marked with a '1'. The tempo marking 'rall.....' is written above the staff, followed by a box containing the letter 'I' and 'Tempo I'. The music then continues with eighth notes, some with accents. The dynamic marking *p* (piano) is placed below the first eighth note. The staff ends with a 2/4 time signature change and a few more eighth notes.

209

6

10

213-218

221-230

*p*

Detailed description: Musical staff starting at measure 209. It features eighth notes with accents. There are two 6-measure rests (measures 213-218 and 221-230) indicated by thick black bars. The dynamic marking *p* is placed below the final note of the staff.

232

K

L

22

5

233-254

259-263

Detailed description: Musical staff starting at measure 232. It begins with a whole rest marked with a 'K' in a box. This is followed by a 22-measure rest (measures 233-254) indicated by a thick black bar. Above this rest is a box containing the letter 'L'. The music then continues with eighth notes. There is a 5-measure rest (measures 259-263) indicated by a thick black bar. The staff ends with three eighth notes.

267

Detailed description: Musical staff starting at measure 267. It consists of a continuous sequence of eighth notes, some of which are beamed together in groups of four.

279

*sf*

6

284-289

*ff*

Detailed description: Musical staff starting at measure 279. It features eighth notes with accents. There is a 6-measure rest (measures 284-289) indicated by a thick black bar. The dynamic marking *sf* is placed below the first eighth note, and *ff* is placed below the eighth note at the end of the staff.

294

3

300-302

Detailed description: Musical staff starting at measure 294. It features eighth notes with accents. There is a 3-measure rest (measures 300-302) indicated by a thick black bar. The staff ends with a whole rest.

## Act III Scene 6 - Song [Muleteer]

Hn in G

Andante  $\text{♩} = 80$

Mule'tr 8va

17

1-17

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

23

Presto  $\text{♩} = 176$

3

5

25-27

28-32

*p*

37

Tempo I

Presto

Mule'tr 8va

8

31

1

38-45

47-77

We shall have to

81

pass through the dew - y

*p*

14

4

4

88-101

102-105

107-110





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MUSIC SERIES

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