THE
SPANISH STUDENT

PLAY BY

Henry Wadsworth Longfellow

(1843)

MUSIC COMPOSED BY

C. Villiers Stanford

(1871)

OBOE 1

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

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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Oboe 1

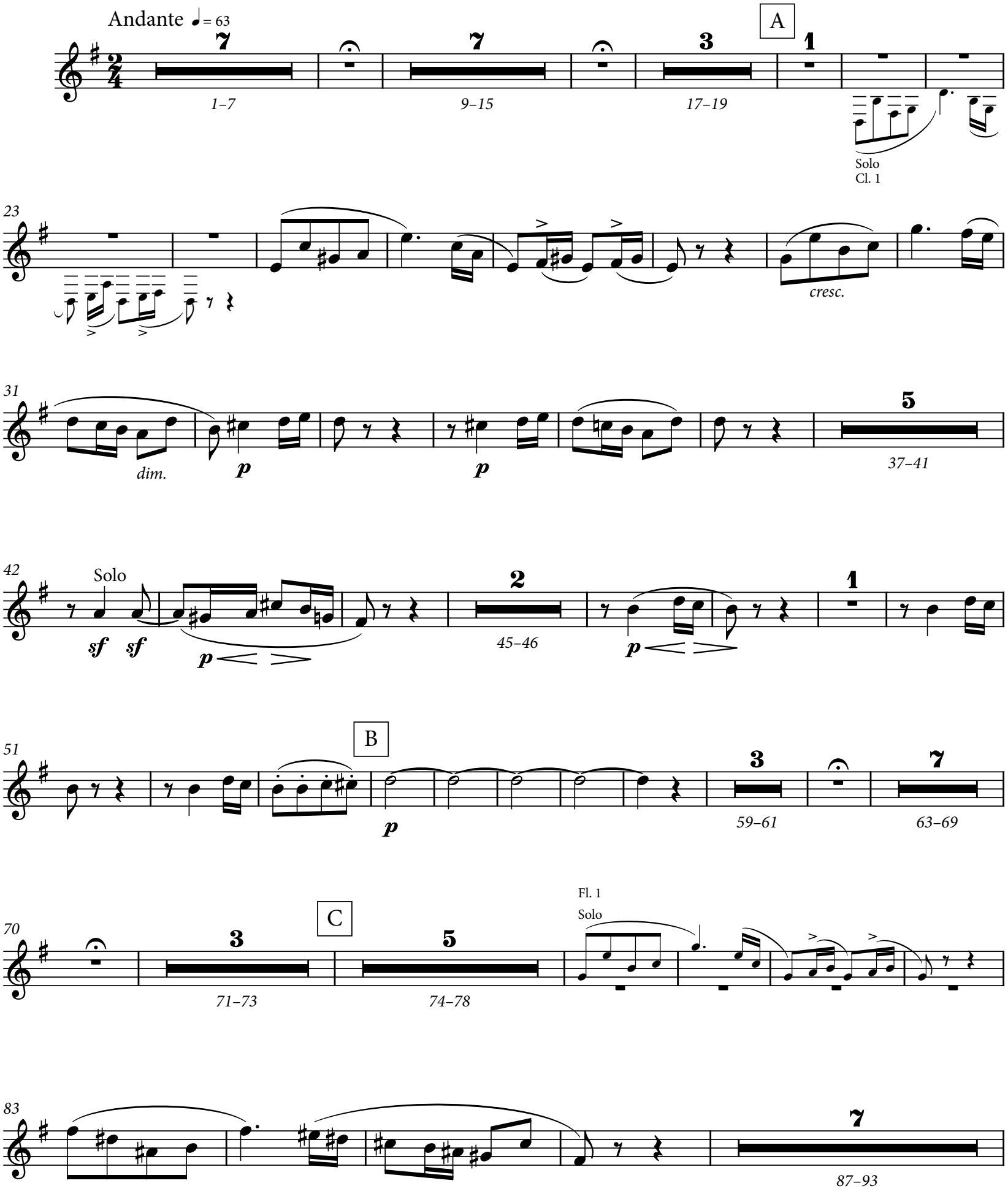
THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Overture

Andante ♩= 63



Tempo di Bolero ♩= 92

Attacca

94

5

98–102

p *cresc.*

104

f

11

107–117

D

4

118–121

123

f

2

126–127

Solo

p

1

131

cresc.

E

p

137

144

cresc.

F

ff

152

159

ff

1

p

168

1

G

H

15

176–190

3

191–193

Solo

198

2

204–205

I

rall.....a tempo

206

1

213

mf

p

p

220

1

K

8

222–229

p

3

L

233–235

8

236–243

p

246

5

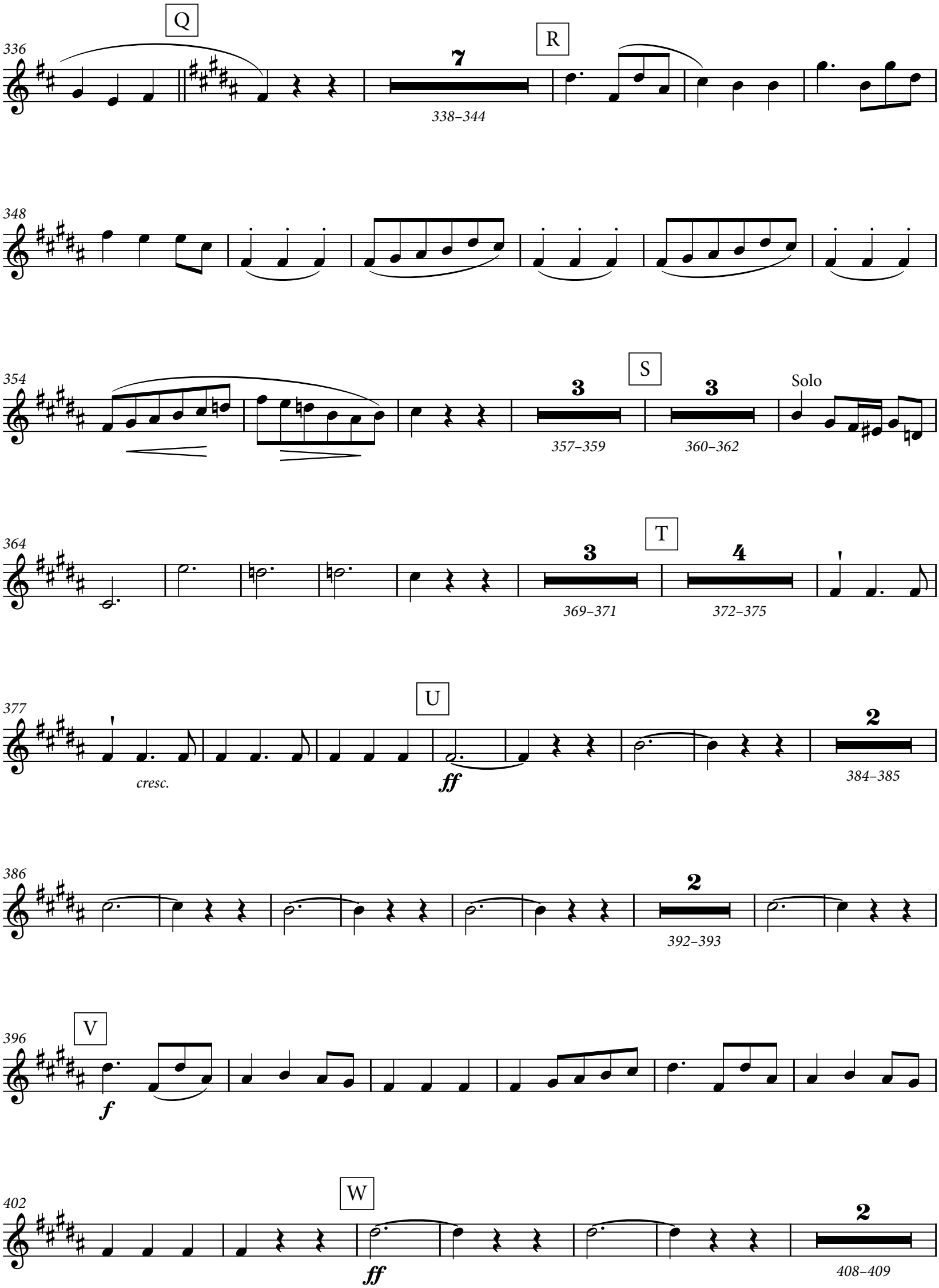
247–251

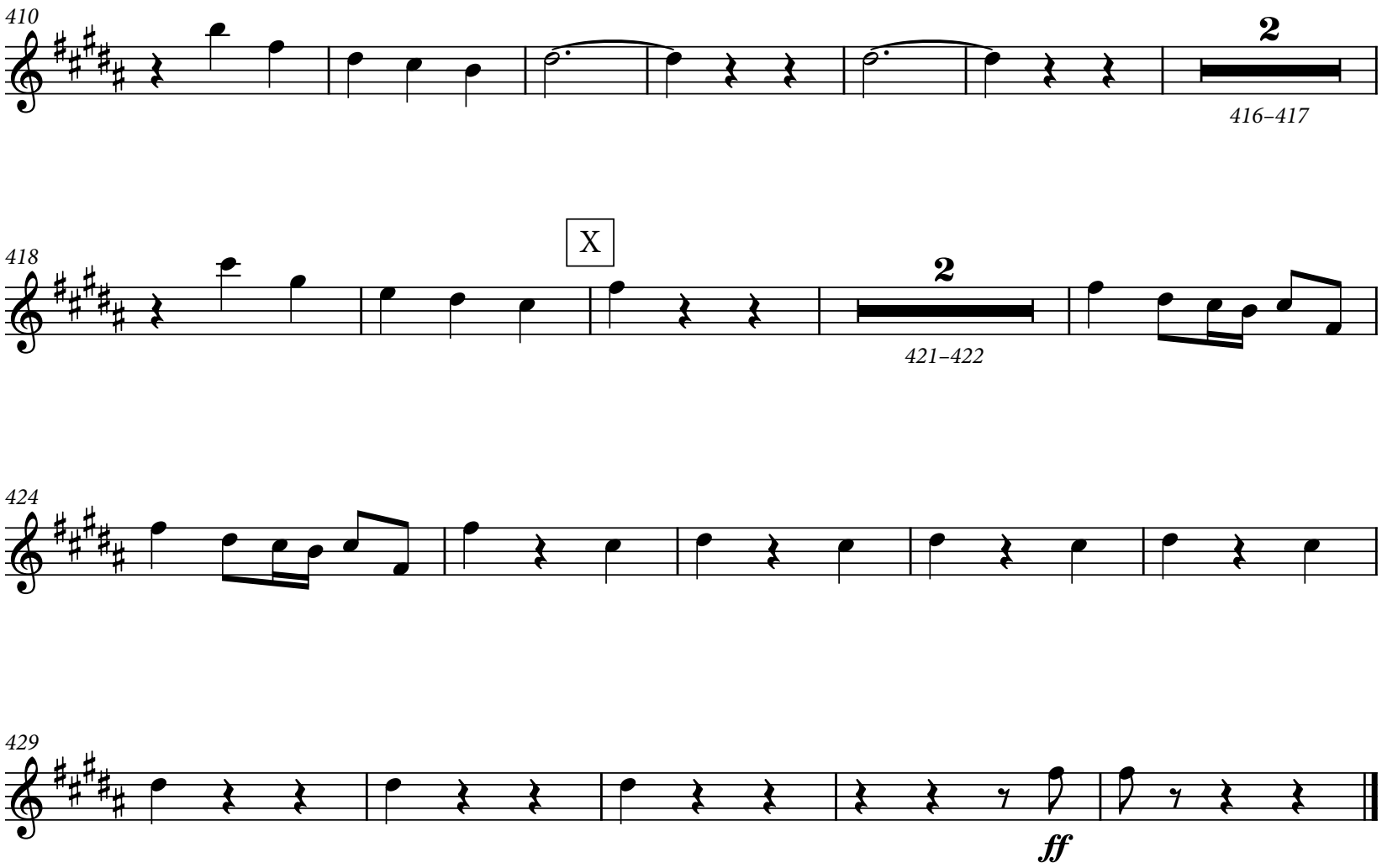
più f

2

254–255

256
cresc.
f
cresc.
M
ff
265
p
1
272
1
p
dim.
3
279–281
N
5
282–286
p
cresc.
mf
16
291–306
307
tr
p
cresc.
p
O
313
320
P
1
Solo
p
1
327
3
330–332
pp


Q
R
336
7
338–344
348
354
S
3
3
Solo
357–359
360–362
364
T
3
4
369–371
372–375
377
U
cresc.
ff
2
384–385
386
2
392–393
396
V
f
402
W
ff
2
408–409


410
2
416–417
418
X
2
421–422
424
429
ff

Act I Scene 3 - Serenade

Andante ♩= 80

25

1–25

Vln I

pp

31

2

33–34

40

1

47

Solo

1

p

6

52–57

pp

59

2

60–61

14

64–77

Più Lento

12

78–89

Fl. 1

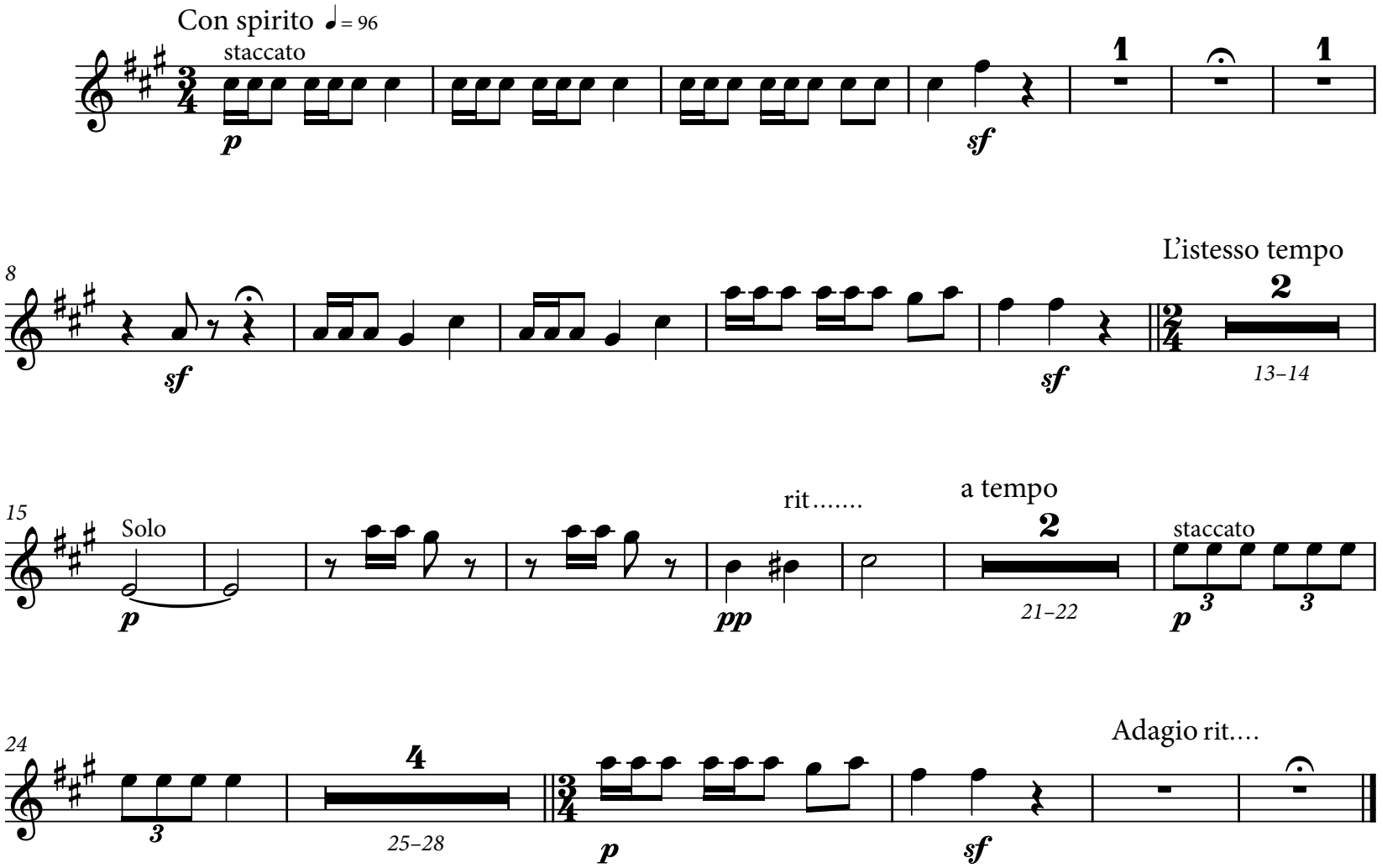
p

95

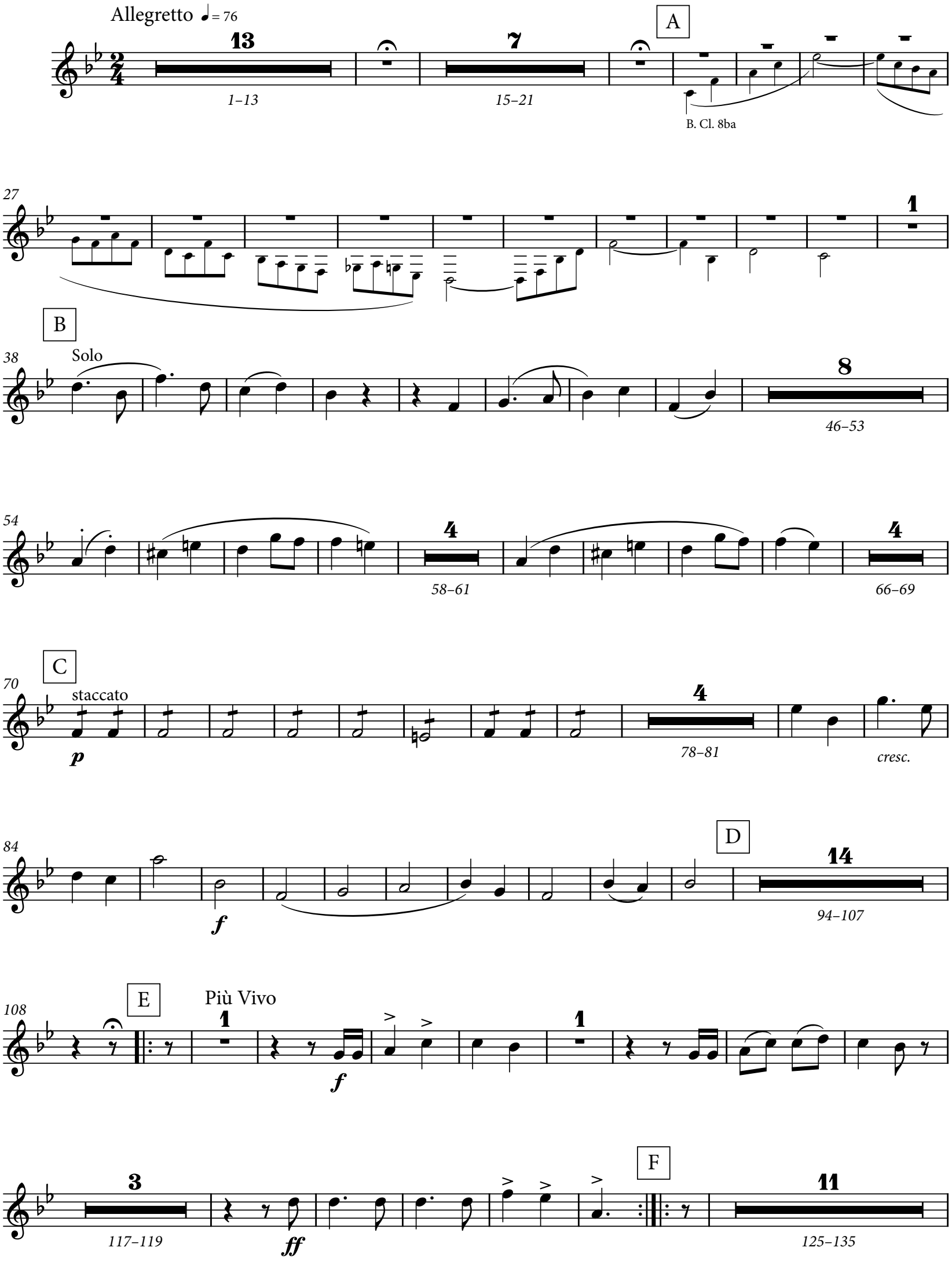
tacet al fine

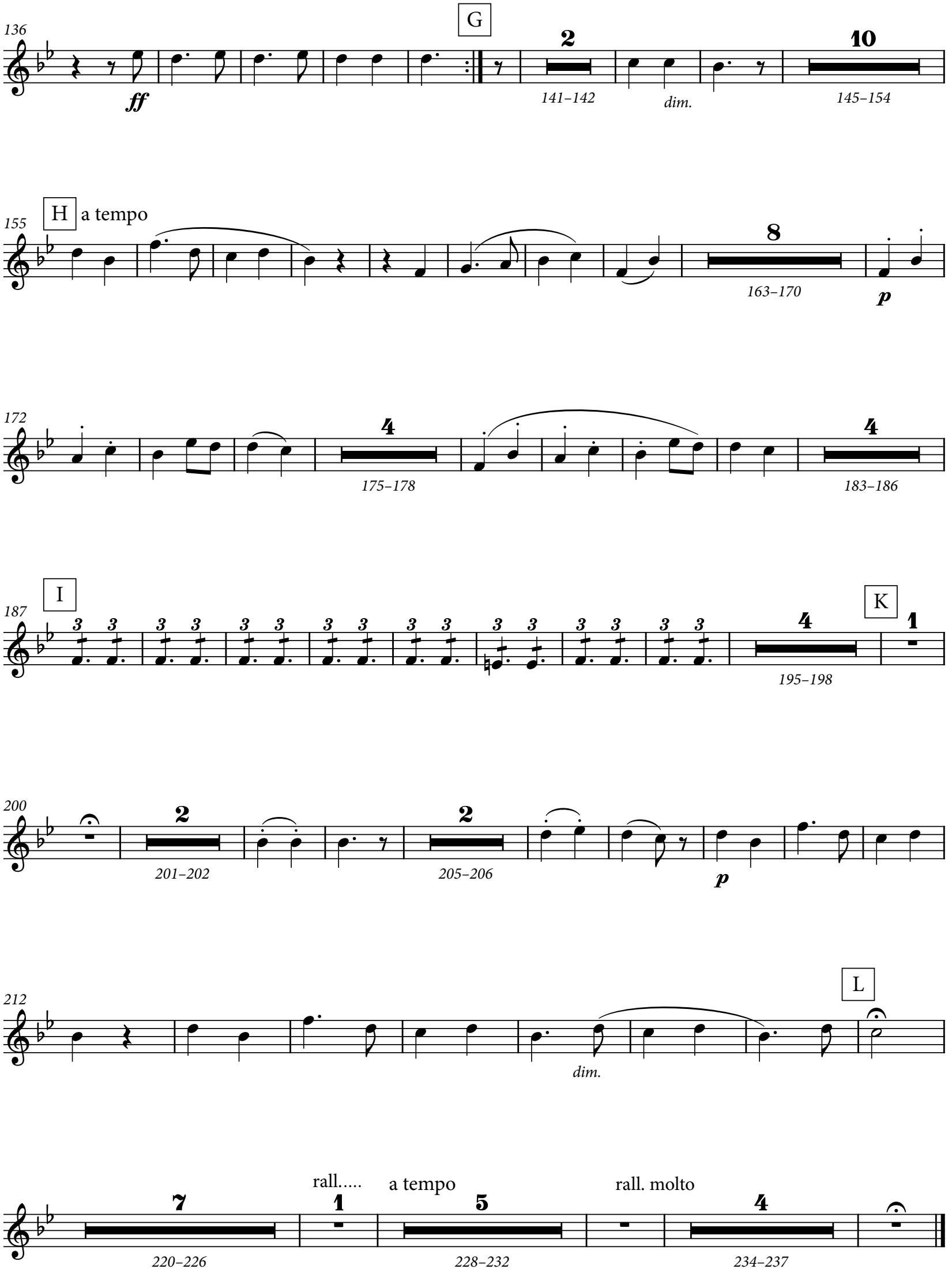
98–110

Act I Scene 5 - Hypolito's Song

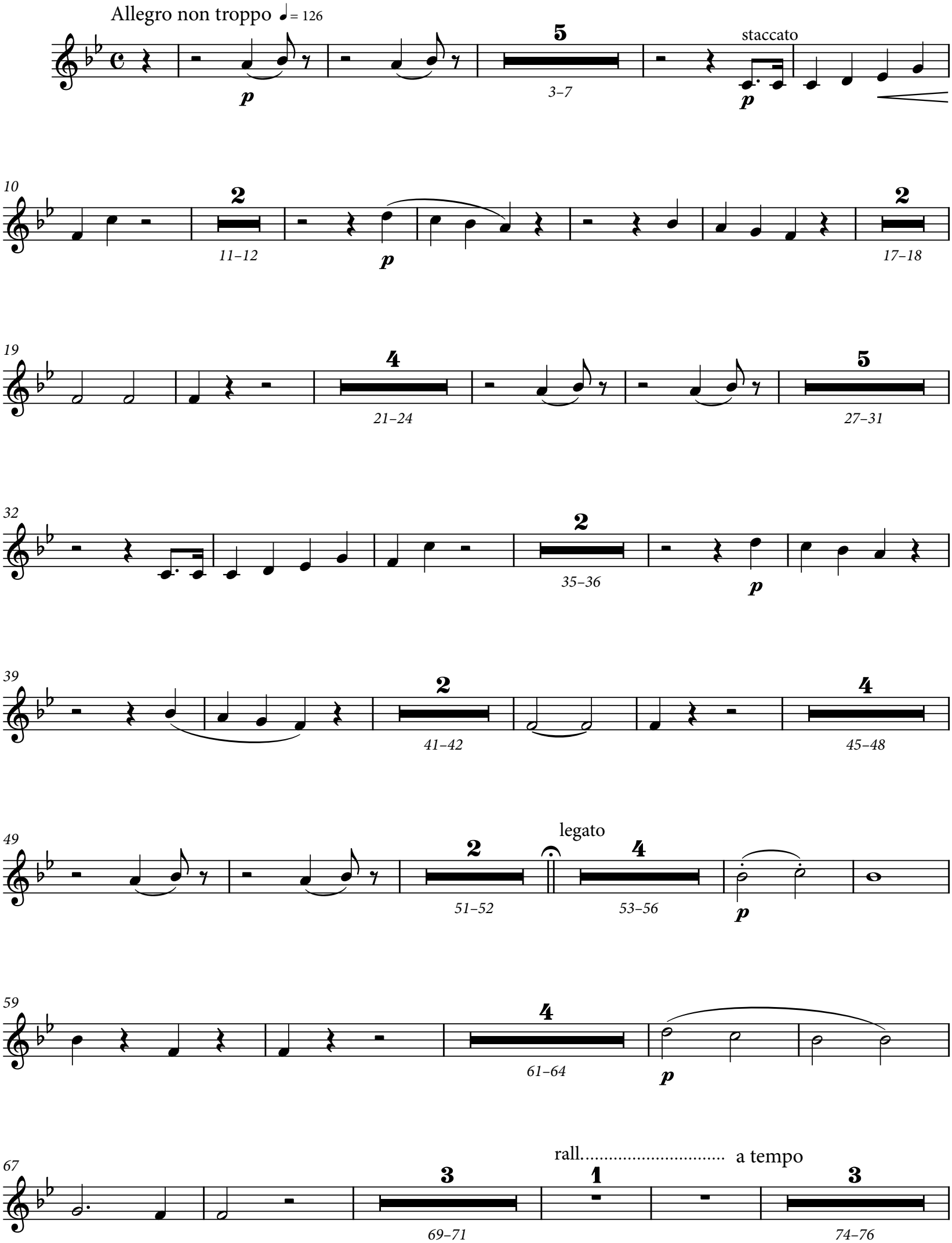


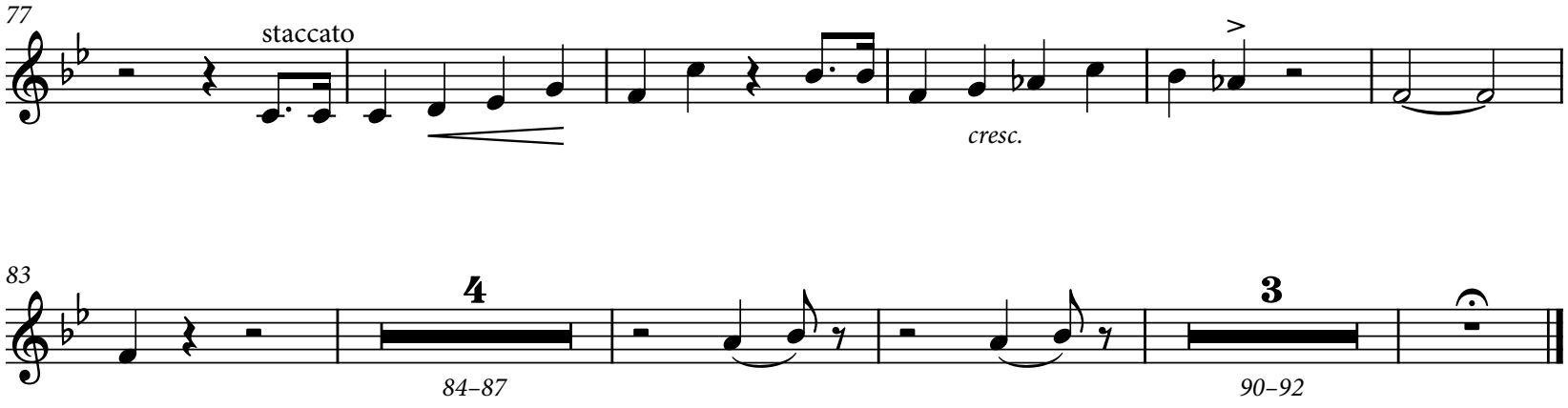
Entr'acte (Act II)



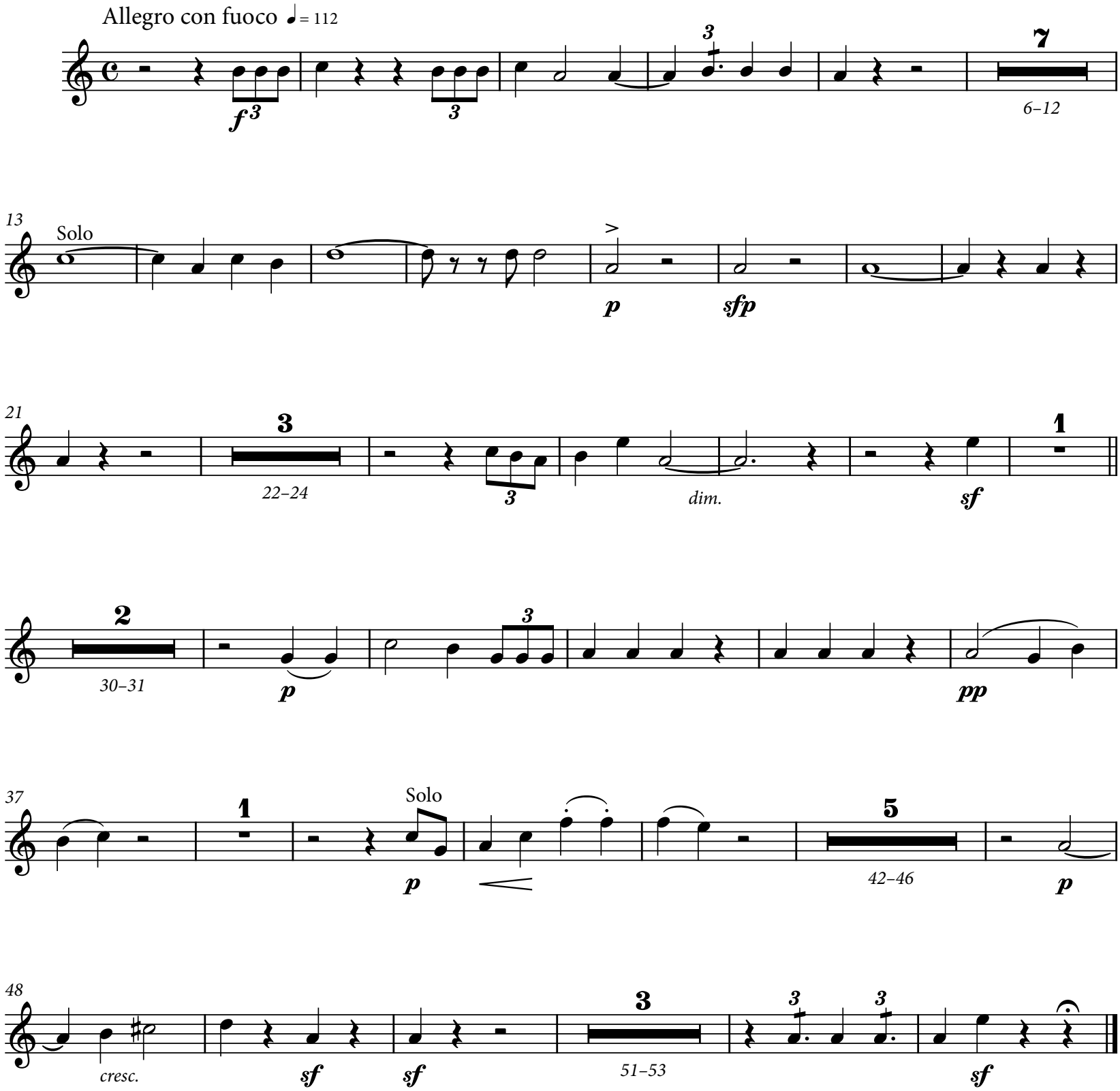

136
G
ff
2
141–142
dim.
10
145–154
155
H
a tempo
8
163–170
p
172
4
175–178
4
183–186
187
I
3
4
195–198
K
1
200
2
201–202
2
205–206
p
212
dim.
L
7
220–226
rall.....
1
a tempo
5
228–232
rall. molto
4
234–237

Act II Scene 10 - Song [Serenade]




77
staccato
cresc.
83
4
84–87
3
90–92

Act III Scene 1 Song [Hypolito]



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Act III Scene 2 - Ballet Music

Allegro vivace ♩= 100

10

A

sf

6

18–23

26

1

3

29–31

p

B

1

38

Solo

tr

2

41–42

p

8

45–52

53

Solo

2

55–56

C

2

59–60

12

61–72

73

81

D

4

85–88

sf

p

92

4

93–96

103

E

4

6

109–112

114–119

120

1

6

129–134

p

135

F

Più Andante ♩= 88

8

136–143

Solo

148

p

155

G

p

162 sempre cresc. e accelerando

169

176 *fp* *p* *cresc.*

182 H *ff*

190 *sf* 1 *sf* 1 *sf* 1

I

198 *sf* 1 3 *201–203* rall..... Tempo I 7 *204–210* 6 *213–218*

219 1 3 *224–226* *p*

231 K 1 *tr* 2 *236–237* 8 *240–247*

248 Solo

2

250–251

2

254–255

L

3

256–258

260

8

264–271

cresc.

275

282

ff

289

ff

296

3

300–302

Act III Scene 6 - Song [Muleteer]

Andante ♩= 80
Solo

p

6
8–13

14

5
18–22

cresc. *sf*

3
25–27

Presto ♩= 176

8
28–35

sfp

Tempo I
Solo

45

1

p

53

7
54–60

Solo

Presto

12
66–77

8
78–85

p *sfp*

92

1 1 1 1

sf

102
Solo

p

1

4
107–110

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