

# 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



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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

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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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Oboe 1

# THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

## Overture

Andante  $\text{♩} = 63$

1-7 9-15 17-19

Solo Cl. 1

23

31

37-41

42

45-46

51

59-61 63-69

70

71-73 74-78

83

87-93

Section markers: A, B, C

Dynamic markings: *dim.*, *p*, *sf*, *cresc.*

Performance instructions: Solo Cl. 1, Solo Fl. 1

Tempo di Bolero ♩ = 92

Attacca

94

5  
98-102 *p* *cresc.*

104

11 D 4  
107-117 118-121

123

2 Solo *tr* 1  
126-127 *p*

131

2 Solo *tr* 1  
134-135 *p*

137

2 Solo *tr* 1  
140-141 *p*

144

2 Solo *tr* 1  
147-148 *p*

152

2 Solo *tr* 1  
155-156 *p*

159

2 Solo *tr* 1  
162-163 *p*

168 **1** G

**15** H **3** Solo

176-190 191-193

198 **2**

204-205

I rall.....a tempo

206 **1**

213 *mf* *p* *p*

220 **1** K **8** *p*

222-229

**3** L **8** *p*

233-235 236-243

246 **5** *più f* **2**

247-251 254-255

M

256

Musical staff 256-264. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various dynamics: *cresc.*, *f*, *cresc.*, and *ff*. There are slurs over several measures and a fermata at the end.

265

Musical staff 265-271. Treble clef, key signature of two sharps. The staff contains a melodic line with a *p* dynamic and a first ending bracket labeled '1' at the end.

272

Musical staff 272-281. Treble clef, key signature of two sharps. The staff contains a melodic line with a *p* dynamic, a *dim.* marking, and a first ending bracket labeled '3' at the end. A fermata is present over measures 279-281.

N

5

282-286

Musical staff 282-290. Treble clef, key signature of two sharps. The staff contains a melodic line with a *p* dynamic, a *cresc.* marking, and a *mf* dynamic. There are slurs and accents. A first ending bracket labeled '16' is at the end, with a fermata over measures 291-306.

307

Musical staff 307-312. Treble clef, key signature of two sharps. The staff contains a melodic line with a *p* dynamic, a *tr* (trill) marking, a *cresc.* marking, and another *p* dynamic. There are slurs and accents.

O

313

Musical staff 313-319. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents.

P

320

Musical staff 320-326. Treble clef, key signature of two sharps. The staff contains a melodic line with a *p* dynamic, a first ending bracket labeled '1', and a *Solo* marking. There are slurs and accents.

327

Musical staff 327-332. Treble clef, key signature of two sharps. The staff contains a melodic line with a first ending bracket labeled '3', a *pp* dynamic, and a fermata over measures 330-332.

336 Q 7 R

338-344

348

354 3 S 3 Solo

357-359 360-362

364 3 T 4

369-371 372-375

377 U 2

*cresc.* *ff* 384-385

386 2

392-393

396 V *f*

402 W *ff* 2

*ff* 408-409

410

2

416-417

418

X

2

421-422

424

429

*ff*

# Act I Scene 3 - Serenade

Andante ♩ = 80

**25**

Vln I

1-25

*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

Con spirito ♩ = 96  
staccato

*p* *sf* **1** **1**

8 *sf* *sf* **2** 13-14

15 Solo *p* *pp* **2** 21-22 *p* **3** **3** *staccato*

24 **3** **4** 25-28 *p* *sf* **Adagio rit....**

# Entr'acte (Act II)

Allegretto ♩ = 76

**13** **7** **A**

1-13 15-21 B. Cl. 8ba

27 **1**

**B** Solo **8**

38 46-53

54 **4** **4**

58-61 66-69

**C** staccato **4**

70 78-81 *p* *cresc.*

84 **D** **14**

94-107

108 **E** Più Vivo **1** **1**

*f*

**3** **F** **11**

117-119 *ff* 125-135

136 G

*ff* 141-142 *dim.* 145-154

155 H a tempo

163-170 *p*

172

175-178 183-186

187 I

K marking is at the end of the staff."/>

195-198 K

200

201-202 205-206 *p*

212 L

*dim.*

rall.... a tempo rall. molto

220-226 228-232 234-237

# Act II Scene 10 - Song [Serenade]

Allegro non troppo ♩ = 126

5  
3-7  
*p* *p* *staccato*

10  
2  
11-12  
*p* 17-18

19  
4  
21-24  
5  
27-31

32  
2  
35-36  
*p*

39  
2  
41-42  
4  
45-48

49  
2  
51-52  
*legato* 4  
53-56  
*p*

59  
4  
61-64  
*p*

67  
3  
69-71  
1  
74-76  
*rall. .... a tempo*

77 *staccato*

*cresc.*

Detailed description: This musical staff covers measures 77 to 82. It begins with a whole rest in measure 77. Measure 78 starts with a staccato eighth-note pair (G4, A4), followed by eighth notes B4, C5, D5, E5, F5, G5, and A5. Measure 79 contains eighth notes G5, F5, E5, D5, C5, B4, and A4. Measure 80 has eighth notes G4, F4, E4, D4, C4, B3, and A3. Measure 81 features a dotted quarter note G4, followed by eighth notes A4 and B4. Measure 82 concludes with a quarter note C5, a half note B4, and a half note A4. A hairpin crescendo symbol is positioned below the staff, and a dynamic marking of *cresc.* is placed below measure 81. An accent (>) is placed above the quarter note in measure 82.

83

84-87 90-92

Detailed description: This musical staff covers measures 83 to 92. Measure 83 starts with a whole rest. Measure 84 contains a whole rest. Measures 85-87 are indicated by a thick black bar with the number '4' above it, representing a four-measure rest. Measure 88 begins with a quarter note G4, followed by eighth notes A4 and B4. Measure 89 has a quarter note G4, followed by eighth notes A4 and B4. Measures 90-92 are indicated by a thick black bar with the number '3' above it, representing a three-measure rest. Measure 93 ends with a whole note G4. The staff concludes with a double bar line.

## Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩ = 112

6-12

13 Solo

*p* *sfp*

21

22-24 *3* *dim.* *sf*

30-31 *p* *pp*

37 Solo

*p* *p*

42-46

48

*cresc.* *sf* *sf* *3* *3* *3* *sf*

51-53

PAGE INTENTIONALLY LEFT BLANK

# Act III Scene 2 - Ballet Music

Allegro vivace ♩ = 100

Musical staff 1: Treble clef, 2/4 time signature, key of B-flat. Measures 1-9. Includes accents (>) on measures 8 and 9.

10

Musical staff 2: Treble clef, 2/4 time signature, key of B-flat. Measures 10-17. Includes a box labeled "A" above measure 11, a fermata over measures 18-23, and a dynamic marking "sf" below measure 18.

26

Musical staff 3: Treble clef, 2/4 time signature, key of B-flat. Measures 26-37. Includes a box labeled "B" above measure 36, a dynamic marking "p" below measure 32, and fermatas over measures 29-31 and 36-37.

38

Musical staff 4: Treble clef, 2/4 time signature, key of B-flat. Measures 38-52. Includes "Solo" and "tr" markings above measures 38 and 39, a dynamic marking "p" below measure 42, and fermatas over measures 41-42 and 45-52.

53

Musical staff 5: Treble clef, 2/4 time signature, key of B-flat. Measures 53-72. Includes "Solo" marking above measure 53, a dynamic marking "p" below measure 56, and a box labeled "C" above measure 61. Fermatas are present over measures 55-56, 59-60, and 61-72.

73 *tr*

Musical staff 73-80: Treble clef, key signature of two flats. Starts with a trill on G4. The melody consists of eighth and sixteenth notes, ending with a quarter note G4.

81 **D** *sf* **4** 85-88 *p*

Musical staff 81-91: Treble clef, key signature of two flats. Starts with a dynamic marking *sf*. A box labeled 'D' is above the staff. A 4-measure rest is indicated for measures 85-88. The staff ends with a dynamic marking *p*.

92 **4** 93-96

Musical staff 92-102: Treble clef, key signature of two flats. A 4-measure rest is indicated for measures 93-96. The melody continues with eighth and sixteenth notes.

103 **E** **4** 109-112 **6** 114-119

Musical staff 103-119: Treble clef, key signature of two flats. A box labeled 'E' is above the staff. A 4-measure rest is indicated for measures 109-112, and a 6-measure rest is indicated for measures 114-119.

120 **1** *tr* *tr* *tr* *tr* **6** 129-134 *p*

Musical staff 120-134: Treble clef, key signature of two flats. Starts with a dynamic marking *p*. A box labeled '1' is above the staff. The melody features four trills. A 6-measure rest is indicated for measures 129-134.

135 **F** Più Andante  $\text{♩} = 88$  **8** Solo 136-143

Musical staff 135-147: Treble clef, key signature of two flats, 3/4 time signature. A box labeled 'F' is above the staff. The tempo is marked 'Più Andante' with a quarter note equal to 88. A box labeled '8' is above the staff. The word 'Solo' is written above the staff. An 8-measure rest is indicated for measures 136-143.

148 *p*

Musical staff 148-154: Treble clef, key signature of two flats. The melody is marked with a dynamic *p* at the end.

155 **G** *p*

Musical staff 155-161: Treble clef, key signature of two flats. A box labeled 'G' is above the staff. The staff ends with a dynamic marking *p*.

162 *sempre cresc. e accelerando*

Musical staff 162-168: Treble clef, key signature of two flats (B-flat, E-flat). The music consists of a continuous melodic line with eighth and sixteenth notes, showing a clear upward trend in pitch and dynamics.

169

Musical staff 169-175: Treble clef, key signature of two flats. The music features a series of slurred eighth-note patterns, with some notes marked with accents.

176

Musical staff 176-181: Treble clef, key signature of two flats. The music includes dynamic markings: *fp* (fortissimo piano) at the start, *p* (piano) in the middle, and *cresc.* (crescendo) at the end. There are also accents over some notes.

182

Musical staff 182-189: Treble clef, key signature of two flats. A box labeled 'H' is placed above the first measure. The music is marked *ff* (fortissimo) and features slurred eighth-note patterns.

190

Musical staff 190-197: Treble clef, key signature of two flats. The music is marked *sf* (sforzando) and includes first endings (marked '1') and rests.

198

Musical staff 198-218: Treble clef, key signature of two flats. The music is marked *sf* and includes first endings (marked '1'). A box labeled 'I' is placed above the staff. The tempo changes from *rall.* (rallentando) to *Tempo I*. Measure ranges 201-203, 204-210, and 213-218 are indicated.

219

Musical staff 219-235: Treble clef, key signature of two flats. The music includes first endings (marked '1') and a triplet (marked '3'). The music is marked *p* (piano). Measure ranges 224-226 are indicated.

231

Musical staff 231-247: Treble clef, key signature of two flats. The music includes first endings (marked '1'), a trill (marked *tr*), and eighth endings (marked '2' and '8'). A box labeled 'K' is placed above the first measure. Measure ranges 236-237 and 240-247 are indicated.

248 Solo

250-251 254-255 256-258

260

264-271 cresc.

275

282

*ff*

289

*ff*

296

300-302

# Act III Scene 6 - Song [Muleteer]

Andante ♩ = 80  
Solo

*p* 8-13 **6**

14 *p* 18-22 **5** *cresc.* *sf* 25-27 **3**

Presto ♩ = 176

28-35 **8** *sfp*

Tempo I

45 **1** *p* Solo

53 **7** Solo *p* 54-60

Presto

66-77 **12** 78-85 **8** *p* *sfp*

92 *sf* **1** **1** **1** **1**

102 *p* Solo **1** **4** 107-110



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Catalog Number

16.43/03