

THE SPANISH STUDENT



PLAY BY
Henry Wadsworth Longfellow
(1843)

MUSIC COMPOSED BY
C. Villiers Stanford
(1871)

TIMPANI

COVER IMAGE
"La conversación"
by
Eduardo Sánchez Solá
1869 - 1948



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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
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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Timpani

THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Overture

Andante $\text{♩} = 63$

1-7 9-15 17-19 20-53

54-61 63-69 71-73 74-91

92

Vln I

pizz.

Tempo di Bolero $\text{♩} = 92$

Attacca

tr

pp cresc.

102

tr

f

p

109-117

118-121 *pp* 125-131 *p* 134-146

147

tr

f

153-174 175-190

191-205 207-217

rall.....a tempo

Vla

pizz.

222 K

arco *p* *tr* *tr*

231 L

3 **6** *tr* *pp*

233-235 236-241

246 M

15 **4** *sf* *sf* *sf*

247-261 262-265

269

1 **2** *f* *f* *tr* *pp*

272-273

N

3 *tr* *pp* *cresc.* *ff* *p*

279-281

291 O

15 *tr* O **10** *p*

293-307 311-320

321 P

pp **1** *sempre pp*

Q

5 *tr* Q **7** *pp*

328-332 338-344

Timpani

R **9** **5** **S** *tr* *tr*

345-353 355-359 *pp* *cresc.*

364 *tr* *tr* **1** **1** **T** **4**

dim. *pp* 372-375

376 *tr* *tr* **U** *tr* *tr* *tr* *tr*

p *molto cresc.* *ff*

385 *tr* *tr* *tr* *tr* *tr* *tr*

393 *tr* **V** **2** *tr* *tr* *tr* **2**

396-397 *sf* 400-401

402 *tr* **W** *tr* *tr* *tr*

f *cresc.* *ff*

410 **1** *tr* *tr* **3**

417-419

X *tr* *tr* *tr* *tr* *tr*

f

428



Act I Scene 3 - Serenade

Tacet

Act I Scene 5 - Hypolito's Song

Tacet

Entr'acte (Act II)

Tacet

Act II Scene 10 - Song [Serenade]

Tacet

Act III Scene 2 - Ballet Music

Tacet

Act III Scene 6 - Song [Muleteer]

Tacet



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PUBLISHING

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