

THE SPANISH STUDENT



PLAY BY
Henry Wadsworth Longfellow
(1843)

MUSIC COMPOSED BY
C. Villiers Stanford
(1871)

TRUMPET 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

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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Trumpet (B) 2, Trumpet (Bb) 2, Trumpet (A) 2 & Trumpet (D) 2

THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Tpt in D

Overture

Andante $\text{♩} = 63$

Musical staff for measures 1-53. It features a treble clef and a 2/4 time signature. The staff contains several rests of varying lengths, with measure numbers 1-7, 9-15, 17-19, and 20-53 written below. Above the staff, there are markings for 7, 7, 3, and 34. A box labeled 'A' is positioned above the 17-19 measure rest.

Musical staff for measures 54-96. It features a treble clef and a 3/4 time signature. The staff contains several rests of varying lengths, with measure numbers 54-61, 63-69, 71-73, and 74-96 written below. Above the staff, there are markings for 8, 7, 3, and 23. Boxes labeled 'B' and 'C' are positioned above the 54-61 and 71-73 measure rests, respectively.

Tempo di Bolero $\text{♩} = 92$

Attacca

Musical staff for measures 98-104. It features a treble clef and a 3/4 time signature. The staff contains a series of eighth notes with accents. Measure numbers 98-104 are written below. A box labeled 'D' is positioned above the 107-117 measure rest. The staff ends with a fermata and a dynamic marking of *f*. Below the staff, the text "senza sord. Vln I" is written.

Musical staff for measures 105-128. It features a treble clef and a 3/4 time signature. The staff contains a series of eighth notes with accents. Measure numbers 105-128 are written below. A box labeled 'D' is positioned above the 107-117 measure rest. The staff ends with a fermata and a dynamic marking of *f*. Below the staff, the text "Bsn 1" is written.

Musical staff for measures 131-148. It features a bass clef and a 3/4 time signature. The staff contains a series of eighth notes with accents. Measure numbers 131-148 are written below. A box labeled 'E' is positioned above the 134-148 measure rest. The staff ends with a fermata and a dynamic marking of *ff*. Below the staff, the text "*p* cresc." is written.

Musical staff for measures 151-155. It features a treble clef and a 3/4 time signature. The staff contains a series of eighth notes with accents. Measure numbers 151-155 are written below. A box labeled 'E' is positioned above the 134-148 measure rest. The staff ends with a fermata and a dynamic marking of *f*.

Musical staff for measures 162-201. It features a treble clef and a 3/4 time signature. The staff contains a series of eighth notes with accents. Measure numbers 162-201 are written below. A box labeled 'G' is positioned above the 164-174 measure rest. The staff ends with a fermata and a dynamic marking of *f*.

202 Bsn 1

rall.....a tempo

I

3

210-212

213

7 K 14 L 8

215-221 222-235 236-243

Vln I

mf

245

1 9

249-257

sf f cresc.

262 M

ff

268

1 9 N 6

273-281 282-287

f

288

17 O 11

291-307 310-320

To Tpt in B

f cresc.

P 16 Q 8 R 15 S 12 T 4

321-336 337-344 345-359 360-371 372-375

376

U Tpt in B

Vln I

ff

382

391

396-397 *f*

400-401 *ff*

409

417

421-423

425

ff

429

Act I Scene 3 - Serenade

Tacet

Act I Scene 5 - Hypolito's Song

Tacet

Tpt in Bb

Entr'acte (Act II)

Allegretto ♩ = 76

13 A 15 B 28

1-13 15-21 23-37 38-65

66 C staccato 7 74-80

B. Cl. 8ba *p*

83 D 14 94-107

cresc. *f*

108 E Più Vivo *f* *p*

118 F 3 125-127 *mf*

cresc.

130 G *ff*

2 2 6 141-142 *dim.* 145-146 *p* 149-154

H a tempo 32 I 155-186

Hn 2

195 K

f 201-218

219 L

220-226 228-232 234-237

rall.... a tempo rall. molto

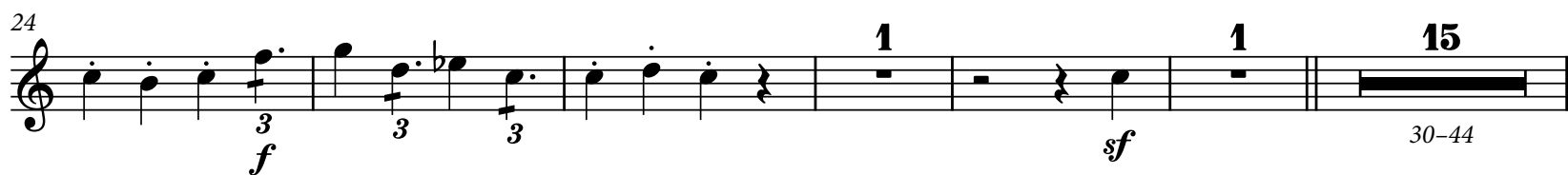
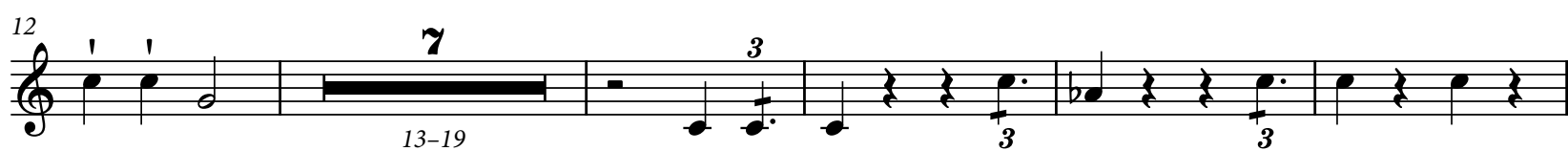
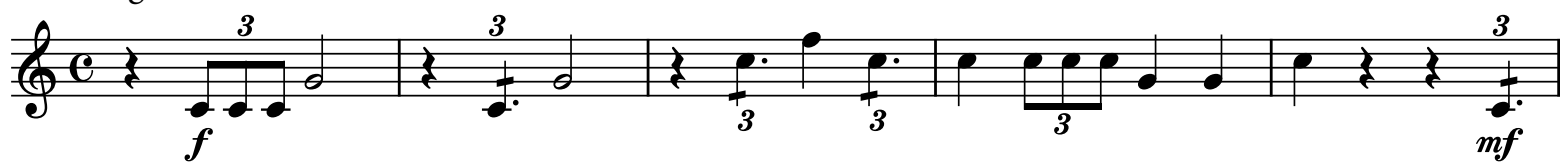
Act II Scene 10 - Song [Serenade]

Tacet

Tpt in A

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩ = 112



Act III Scene 2 - Ballet Music

Tacet

Act III Scene 6 - Song [Muleteer]

Tacet



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PUBLISHING

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