

THE
SPANISH STUDENT



PLAY BY
Henry Wadsworth Longfellow
(1843)

MUSIC COMPOSED BY
C. Villiers Stanford
(1871)

VOLONCELLO

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/>

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>





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

INDEX

| | |
|-------------------------------------|----|
| OVERTURE | 2 |
| ACT I Scene 3 - "Serenade" | 12 |
| ACT I Scene 5 - "Hypolito's Song" | 14 |
| ENTR'ACTE [Act II] | 15 |
| ACT II Scene 10 - "Song" [Serenade] | 18 |
| ACT III Scene 1 - "Song" [Hypolito] | 20 |
| ACT III Scene 2 - Ballet Music | 22 |
| ACT III Scene 6 - "Song" [Muleteer] | 28 |

PAGE INTENTIONALLY LEFT BLANK

THE SPANISH STUDENT

Henry Wadsworth Longfellow

Charles Villiers Stanford

Overture

Andante $\text{♩} = 63$
con sord.

arco

10 pizz. **2** **A**
17-18

21 **1**

30 arco *p* *sf*

39 *p*

45 **1**

54 **B** **1** *p* pizz. arco

64

pizz.

2

71-72

C

75

83

arco

1

p

1

V.S.

92 *p* arco pizz.

Tempo di Bolero ♩ = 92

Attacca

98 *p* senza sord. cresc.

103 *sfp*

108 *sfp*

114 *p* D pizz.

119 arco

126 *f* pizz. arco

133 *pizz.* E

138



143



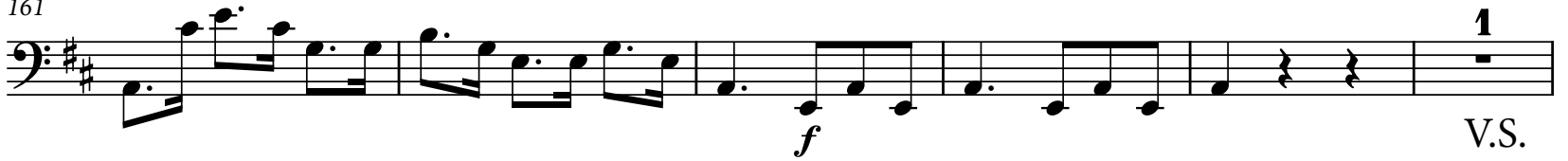
148



155



161



167 G

f *p* *pp*

176

183 *pizz.*

190 H

f

197

p

204 I

rall.....a tempo

211

218 K

p

225

Musical staff for measure 225. The staff is in bass clef with a key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A first ending bracket is placed over the final two notes, C5 and D5, with the number '1' above it.

234

Musical staff for measure 234. The staff is in bass clef with a key signature of one sharp (F#). The measure begins with a rest, followed by a series of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A first ending bracket is placed over the final two notes, C5 and D5, with the number '1' above it. A box containing the letter 'L' is positioned above the staff. The dynamic marking *sf* is located below the first note.

243

Musical staff for measure 243. The staff is in bass clef with a key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Two first ending brackets are placed over the final two notes, C5 and D5, with the number '1' above each. The dynamic marking *sf* is located below the staff.

252

Musical staff for measure 252. The staff is in bass clef with a key signature of one sharp (F#). The measure begins with a rest, followed by a series of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A slur covers the notes from F#3 to C5. The dynamic marking *cresc.* is located below the first note, and *f* is located below the final note.

260

Musical staff for measure 260. The staff is in bass clef with a key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A box containing the letter 'M' is positioned above the staff.

267

Musical staff for measure 267. The staff is in bass clef with a key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Two first ending brackets are placed over the final two notes, C5 and D5, with the number '1' above each. The dynamic marking *f* is located below the staff, and 'V.S.' is written at the end of the staff.

274

p *dim.* *pp*

281

N

p *cresc.*

286

f

290

sfp

296

sfp *p*

302

pizz.

arco

cresc.

309

O

pizz.

arco

cresc.

315

320

P

pp

326

1

334

pizz.

Q

Q

341

arco

R

arco

R

348

3

355-357

358

S

staccato

S

staccato

363

dim.

p

pp

1

V.S.

dim.

p

pp

1

V.S.

PAGE INTENTIONALLY LEFT BLANK

370 T

p

375 U

cresc. *ff* *sf*

382 2

sf 2 384-385 *f*

2 V

2 392-393 *f*

400 W

ff

2 2

2 408-409 2 416-417

418 X

X

427

Act I Scene 3 - Serenade

Andante ♩ = 80

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 1-6. Dynamics: *p*, *pp*.

7

Musical staff 2: Bass clef, key signature of two sharps. Measures 7-12. Dynamics: *cresc.*, *pp*.

13

Musical staff 3: Bass clef, key signature of two sharps. Measures 13-18.

19

Musical staff 4: Bass clef, key signature of two sharps. Measures 19-24.

25

Musical staff 5: Bass clef, key signature of two sharps. Measures 25-38. Includes a 9-measure rest and a double bar line. Dynamics: *Hyp. 8ba*, Sink, sink.

41

Musical staff 6: Bass clef, key signature of two sharps. Measures 41-54. Includes a 5-measure rest. Lyrics: sink in sil - ver light! My la - dy sleeps! She sleeps! She sleeps!

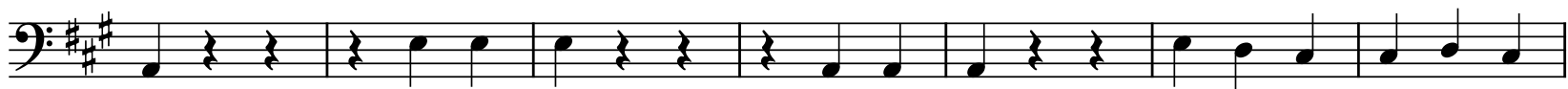
55

Musical staff 7: Bass clef, key signature of two sharps. Measures 55-61. Dynamics: *pizz.*

62

Musical staff 8: Bass clef, key signature of two sharps. Measures 62-68. Dynamics: 1.

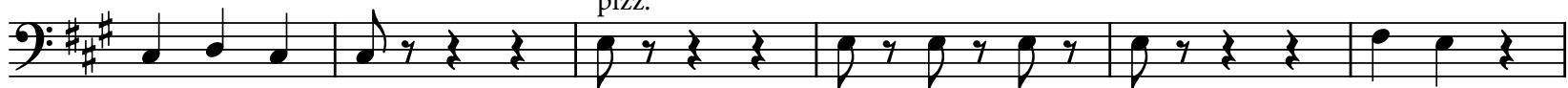
70



77

Più Lento

pizz.



83



89



94

arco

1 (-9)

2

3

4

5

6

7

8

pp

ppp



106

9

1

pizz.

1



Act I Scene 5 - Hypolito's Song

Con spirito ♩ = 96

4 pizz.

1-4

8 arco **4** L'istesso tempo

9-12 **4** staccato **3** **3** *p*

2 rit..... **1** a tempo pizz. arco

17-18

26 **2** pizz. arco Adagio

27-28 **3/4** pizz. *sf* rit.....

Entr'acte (Act II)

Allegretto $\text{♩} = 76$

8-13

p

15

p

A

8

23-30

p

32

B

1

pizz.

p

44

1

4

54-57

p

58

C

8

62-69

p

74

1

arco

1

cresc.

86

D

1

pp

98

1

E

Più Vivo

7

109-115

116

p *cresc.* *ff*

[124] F

p *p*

133

p *cresc.* *ff*

[140] G

f *dim.*

148 H a tempo

p **1**

157 pizz.

1

168

4 **8**
171-174 179-186

[187] I pizz. arco

pizz. *arco*

197

K

p

208

pp

218

L

rall..... a tempo

220-226

pp

231

rall. molto

pp

Act II Scene 10 - Song [Serenade]

Allegro non troppo ♩ = 126

pizz.

6

12

18

24

30

35

41

Musical staff 41-46: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes, ending with a fermata. The dynamic marking *pp* is located at the bottom right of the staff.

47

Musical staff 47-52: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes, ending with a fermata.

53

Musical staff 53-60: Bass clef, key signature of two flats. The staff contains a sequence of notes with slurs. Above the staff, the text "legato arco" is written. A dynamic marking *p* is at the start. A double bar line with the number "2" above it spans measures 57-58. The dynamic marking *p* is at the end of the staff.

61

Musical staff 61-68: Bass clef, key signature of two flats. The staff contains a sequence of notes with slurs. A triple bar line with the number "3" above it spans measures 65-67. The dynamic marking *p* is at the end of the staff.

70

Musical staff 70-75: Bass clef, key signature of two flats. The staff contains a sequence of notes with slurs. Above the staff, the text "rall..... a tempo" is written. A dynamic marking *pp* is at the start. The text "pizz." is written above the staff in the middle. The dynamic marking *p* is at the end of the staff.

76

Musical staff 76-81: Bass clef, key signature of two flats. The staff contains a sequence of notes with slurs. Above the staff, the text "arco" and "pizz." are written. A dynamic marking *cresc.* is at the end of the staff.

82

Musical staff 82-87: Bass clef, key signature of two flats. The staff contains a sequence of notes with slurs.

88

Musical staff 88-93: Bass clef, key signature of two flats. The staff contains a sequence of notes with slurs, ending with a fermata.

Act III Scene 1 Song [Hypolito]

Allegro con fuoco ♩ = 112

1-2

2

f

mf

7

mp

13

staccato

p

18

23

f

dim.

sf

29

1

p

pizz.

36

1

arco

pp

43

f

p

Detailed description: This is a musical score for a bassoon part. It consists of eight staves of music. The first staff starts with a dynamic of *f* and includes a **2** marking above the first measure. The second staff has a dynamic of *mp*. The third staff is marked *p* and includes the instruction 'staccato'. The fourth staff has a dynamic of *f*. The fifth staff has dynamics of *f*, *dim.*, and *sf*. The sixth staff has a dynamic of *p* and includes the instruction 'pizz.'. The seventh staff has a dynamic of *pp* and includes the instruction 'arco'. The eighth staff has dynamics of *f* and *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

48

Musical notation for measures 48-51. The staff is in bass clef with a key signature of one sharp (F#). Measures 48-51 contain a sequence of eighth-note triplets. The first four measures are marked with a '3' below the notes and the word 'cresc.' below the first triplet. The fifth measure contains a single eighth note with a flat (Bb) and a '3' below it. The sixth and seventh measures contain eighth notes with a sharp (F#) and a '3' below them. The eighth measure contains a dotted eighth note with a sharp (F#) and a '3' below it.

52

Musical notation for measures 52-55. The staff is in bass clef with a key signature of one sharp (F#). Measures 52-55 contain a sequence of eighth notes. The first two measures contain eighth notes with a sharp (F#) and a '3' below them. The third measure contains a dotted eighth note with a sharp (F#) and a '3' below it. The fourth measure contains a dotted eighth note with a sharp (F#) and a '3' below it. The fifth measure contains a dotted eighth note with a sharp (F#) and a '3' below it. The sixth measure contains a dotted eighth note with a sharp (F#) and a '3' below it. The seventh measure contains a dotted eighth note with a sharp (F#) and a '3' below it. The eighth measure contains a dotted eighth note with a sharp (F#) and a '3' below it. The piece ends with a double bar line. The dynamic marking 'sf' is placed below the eighth measure.

Act III Scene 2 - Ballet Music

Allegro vivace ♩ = 100

2
1-2
2
5-6
2
1

10

A
f

18

pizz.

27

2
33-34
arco
>

37

B
pizz.
arco

47

2
53-54

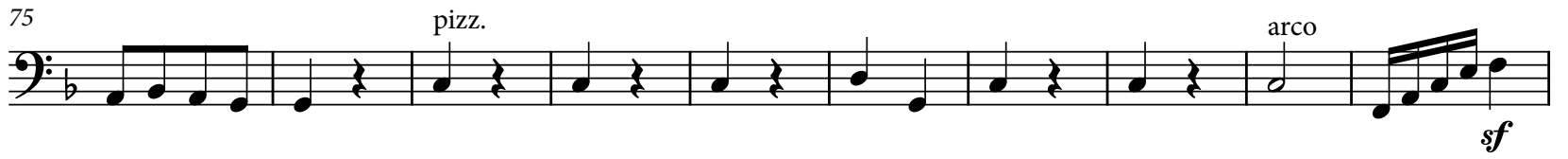
56

2
57-58
p
pizz.

66

arco

75



pizz. arco *sf*

85



D *cresc.* pizz. **1** *sf*

93



pizz. arco

102



E **1** **2** 109-110

111 *f* pizz.

119 arco *fr*

130 *fr* **F** Più Andante ♩ = 88 *p*

142

151 **G** pizz.

161 sempre cresc. e accelerando arco

169 *fp*

179 **H** *sfp*

187

Musical staff 187-195. Bass clef, key signature of one flat. The staff contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes. Dynamic markings *sf* are placed under the 190th and 195th measures.

196

Musical staff 196-202. Bass clef, key signature of one flat. The staff contains eighth notes and sixteenth notes. Dynamic markings *sf* are placed under the 196th and 200th measures. A *rall.* marking with a dotted line is placed above the staff from measure 201 to 202.

203

Musical staff 203-208. Bass clef, key signature of one flat. The staff contains sixteenth notes and eighth notes. A box labeled 'I' is placed above the staff at measure 203, with the text 'Tempo I' to its right. A first ending bracket labeled '1' spans measures 204-208. Dynamic marking *molto cresc.* is placed below the staff at the end.

209

Musical staff 209-217. Bass clef, key signature of one flat. The staff contains eighth notes and quarter notes. A dynamic marking *f* is placed under the 210th measure. A *pizz.* marking is placed above the staff at measure 212.

218

Musical staff 218-226. Bass clef, key signature of one flat. The staff contains eighth notes and quarter notes.

227

Musical staff 227-237. Bass clef, key signature of one flat. The staff contains quarter notes and eighth notes. A box labeled '2' is placed above the staff at measure 227, with the text 'arco' below it. A box labeled 'K' is placed above the staff at measure 230, with the text 'pizz.' below it. A first ending bracket labeled '2' spans measures 228-229.

238

Musical staff 238-244. Bass clef, key signature of one flat. The staff contains eighth notes and quarter notes. The text 'arco' is placed above the staff at measure 238.

245

Musical staff 245-253. Bass clef, key signature of one flat. The staff contains eighth notes and quarter notes. Two first ending brackets labeled '2' are present: one spanning measures 248-249 and another spanning measures 252-253.

PAGE INTENTIONALLY LEFT BLANK

254

L

p

265

f

274

f *ff*

286

ff

296

pp pizz.

Act III Scene 6 - Song [Muleteer]

Andante ♩ = 80

2

staccato

1-2

p

9

2

14-15

18

cresc. sf p

26

Solo

Presto ♩ = 176

1 (-6) 2 3 4 5 6

3

34-36

p

37

Tempo I

2

43-44

2

47-48

49

1 (-5) 2 3 4

57

5

cresc. p

2

62-63

65

1 (-5) 2 3 4 5

cresc. p

73

Presto



81



104





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.43/03