

# QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

BASS TROMBONE

COVER IMAGE

# Mary Tudor, Queen of England

by

Antonis Mor and Workshop

1554

Isabella Stewart Gardner Museum

Boston, MA



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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**  
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### Source Information

*Full Score Manuscript*  
*Play Arranged for Stage*  
*Royal College of Music Library*  
*Research & Score Preparation*

Royal College of Music Library MS 4139  
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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  
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# Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

## Prelude

Allegro moderato (♩ = 144)

1-9 **9** *p* 12-15 **4** *f*

18 **3** 19-21 *p* *f*

28 *dim.* *p* 32-33 **2** *pp* 35-59 **25**

60 Timp. *f*

67 **1**

76 *dim.* **15** 79-93 Hn 1

97 *p* *sfp* **1**

104

*f*

110

4  
112-115  
*sf sf sf*

119

1 6  
120-125  
*f ff*

130

136

142

*sf* 1

149

155

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Entr'acte No. 1

Allegro Moderato (♩ = 132)

3 23 15 7 **A**

1-3 5-27 29-43 44-50

11 2 **B**

51-61 64-65

Tpt 1

*p*

68

*cresc.*

74

2

77-78

83

Maestoso

*f*

90

97 **C**

104



109

*dim.* *p* **1**

115

*pp* **16** **1** [ Curtain ]

116-131

[To be played only when  
Act II, Scene I is omitted]

## Act II Scene I [a]

Tacet
-------

## Act II Scene I [b]

L'istesso tempo



6



A

Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

27 18

1-27 28-45

Hn 1

50

5 3 8

52-56 58-60 62-69

Tpt 1

*f*

8 9

70-77 78-86

Hn 1

91

C

10

94-103

Timp.

107

Maestoso

*f sf sf*

113

3

120-122

*pp*

124

8

126-133

Hn 1

*p*

[illegible]

14

151-164

## Act III Scene V - The Milkmaid's Song

Tacet
-------

Act III Scene V

Entr'acte No. 3

**Largo** (♩ = 50)

**23** 1-23

**9** 26-34

**30** 35-64

**65** **Hn 1**

**Più animato**

**8** 71-78 *p*

**81**

**sempre più agitato**

**1** **5** 86-90 *ff*

**94**

**rall.....** **Tempo I** ♩ = ♩.

**5** 99-103 *pp*

**3** 106-108 *sfp*

**1** *p*

**114**

**6** 116-121



## Entr'acte No. 4

Allegro moderato (♩ = 120)

9 13

1-9 12-24

*p* Timp.

Presto agitato

27 2 3

29-30 33-35

*f*

37 2

45-46

47 5 2

50-54 57-58

60 75

61-135 Vln I

143 4

148-151

*mp*

157 1

*sf* *sf*

167 1 15

*sf* *sf* *sf* *sf* *sf*

Tempo I

173-187

188

Musical score for Bass Trombone, measures 188-194. The score is in bass clef with a key signature of one flat (Bb). The notation includes eighth notes, triplets, and a final measure with a fermata and dynamic markings.

Measures 188-194:

- Measure 188: Eighth notes G2, F2, E2. Triplet marking '3' and 'Timp.' below.
- Measure 189: Eighth notes D2, C2, B1. Triplet marking '3' below.
- Measure 190: Eighth notes A1, G1, F1. Triplet marking '3' below.
- Measure 191: Eighth notes E1, D1, C1. Triplet marking '3' below.
- Measure 192: Eighth notes B1, A1, G1. Triplet marking '3' below.
- Measure 193: Eighth notes F1, E1, D1. Triplet marking '3' below.
- Measure 194: Eighth notes C1, B1, A1. Triplet marking '3' below. Final measure with a fermata and dynamic markings *pp*, *<*, and *>*.

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

3-10 12-14

16-18 20-24

arco  
Vln I

28

pizz.

pp





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