

# QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

BASSOON

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**  
Editor

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

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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  
Location Unknown  
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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Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Prelude

Allegro moderato (♩ = 144)

1-8

8

14-17

4

18

24

30

37-39

3

47

54

*p*

*f*

*dim.*

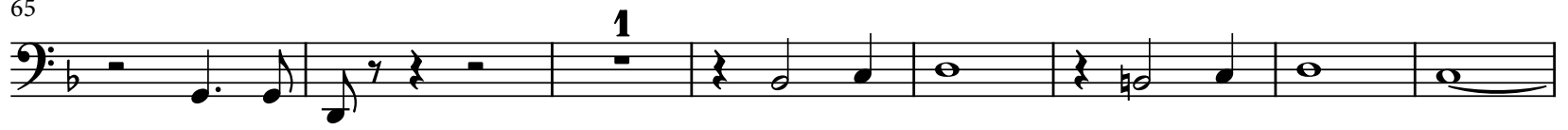
*p*

*mf*

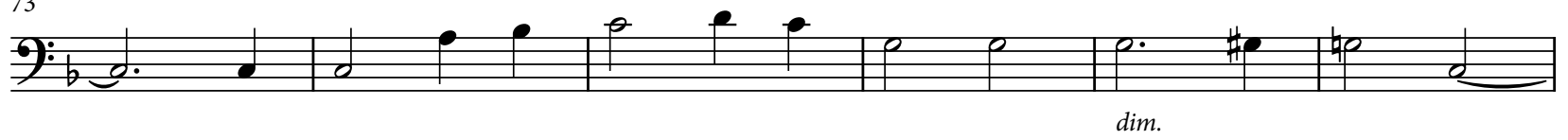
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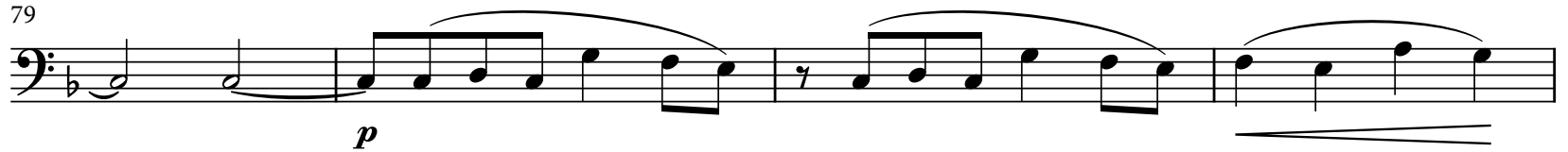
65



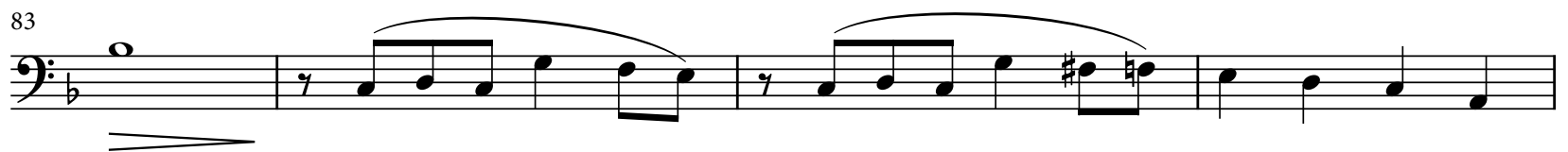
73



79



83



87



96



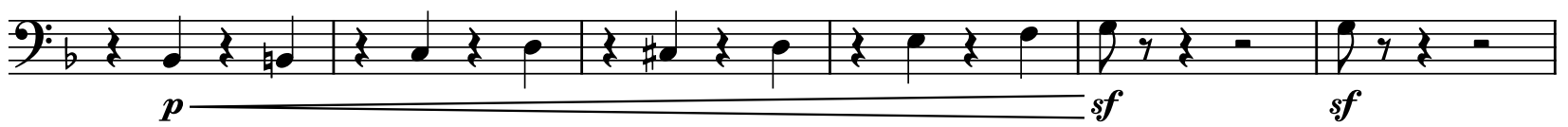
100



105



112



118



125



130



135

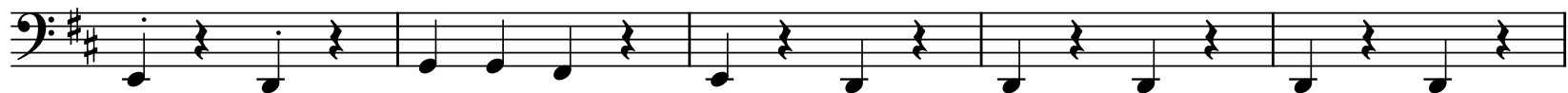




141



148



153



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## Entr'acte No. 1

Allegro Moderato (♩ = 132)

3  
1-3  
7  
5-11  
*p*

15  
1  
15  
16  
17  
18  
19  
20  
21  
22  
*sfp*  
*cresc.*

4  
29-32  
*p*  
*cresc.*

38  
A  
*f*  
*dim.*  
*p*

46  
2  
48-49  
3  
52-54  
*sf*

55

*cresc.* 3 3

60

*ff* 3

65

1 B

*p* *sf*

71

*sf sf f*

76

81

89

Maestoso

*ff*

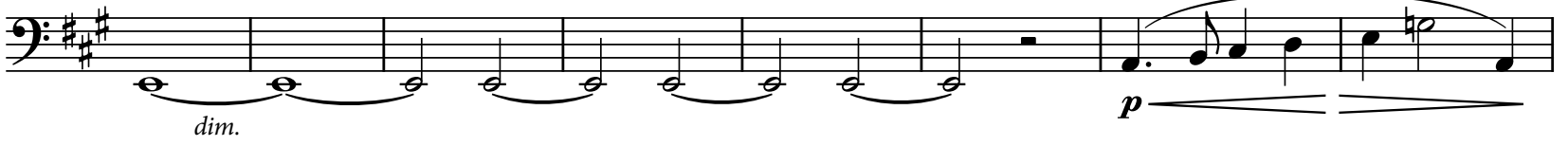
95

C

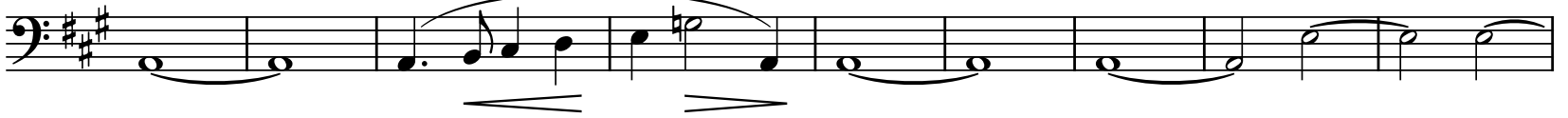
102



109

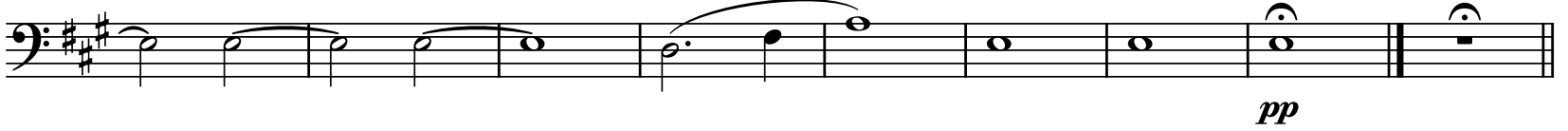


117



126

[ Curtain ]



## Act II Scene I [a]

Tacet
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Act II Scene I [b]

L'istesso tempo

5

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of six measures. The first measure contains a quarter note G2, a half note F#2, and a quarter rest. The second measure contains a quarter note E2, a half note D2, and a quarter rest. The third measure contains a quarter note C2, a half note B1, and a quarter rest. The fourth measure contains a half note A1 with a fermata, a quarter note G1 with a fermata, and a quarter rest. The fifth measure contains a half note F#1 with a fermata, a quarter note E1 with a fermata, and a quarter rest. The sixth measure contains a half note D1 with a fermata, a quarter note C1 with a fermata, and a quarter rest. The piece ends with a double bar line.

## Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

6

13

26

38

46

52

58

*p*

*pp*

*mf*

*dim.*

*pp*

*f*

**A**

**B**

11-12

21-25

32-37

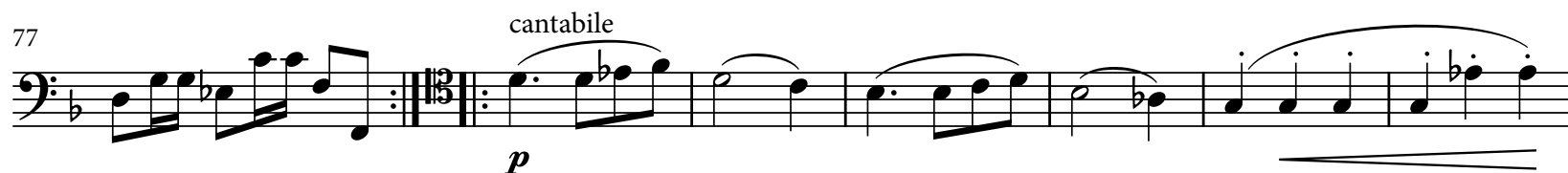
62-69



71



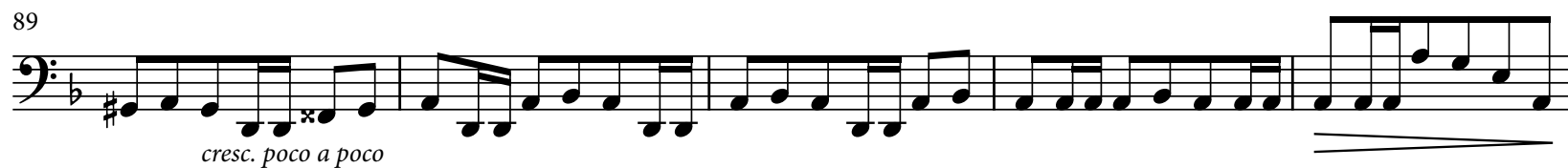
77



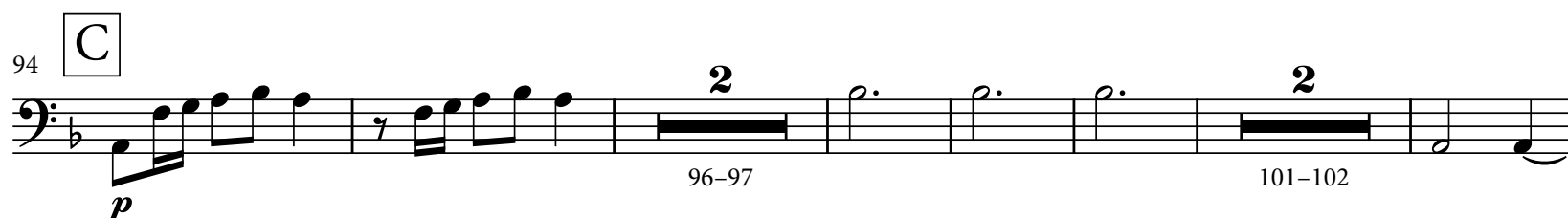
84



89



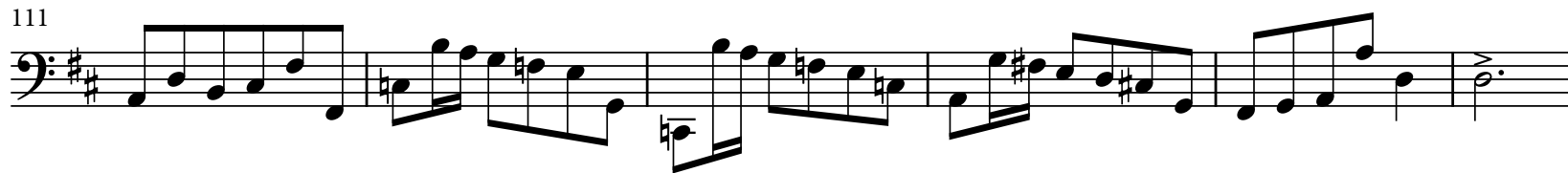
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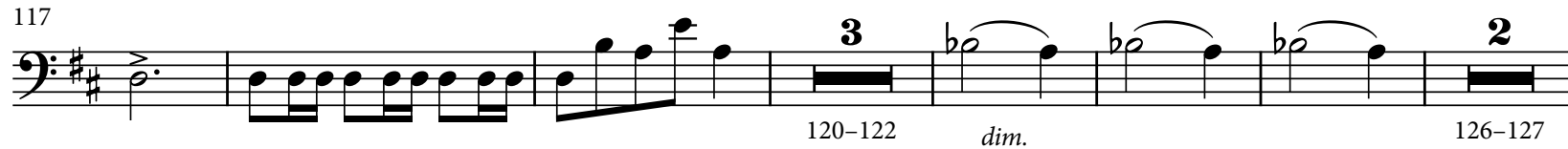
104



111



117



128

*p*

134

135-137

*pp*

accelerando...

144

*cresc.*

*ff*

Tempo I

♩ = ♩

152

157-161

*p*

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

Andante

15

*pp*

18-21

*p*

24

a tempo

25-26

28-29

*sf*

32

*p*

3

7

4

2

2

1

4-6

8-14



## Entr'acte No. 3

Largo ( $\text{♩} = 50$ )

16  
1-16

Vln I

24  
*pp*  
9  
26-34  
1  
Vln II

39  
*p*  
2  
43-44  
ma marcato  
*p*

49  
1  
4  
56-59

60  
*cresc.*  
*f*

67  
Più animato  
1  
2  
73-74

Detailed description: This musical score is for the Bassoon part of 'Entr'acte No. 3'. It begins with a 'Largo' tempo marking of 50 beats per minute. The score is divided into systems, each starting with a measure number. The first system (measures 1-16) features a 16-measure rest for the Bassoon, while Violin I plays a melodic line. The second system (measures 24-34) starts with a *pp* dynamic and includes a 9-measure rest for the Bassoon and a 1-measure rest for Violin II. The third system (measures 39-44) includes a *p* dynamic, a 2-measure rest, and a 'ma marcato' instruction. The fourth system (measures 49-59) features a 1-measure rest and a 4-measure rest. The fifth system (measures 60-66) includes a *cresc.* marking and a *f* dynamic. The sixth system (measures 67-74) is marked 'Più animato' and includes a 1-measure rest and a 2-measure rest.

75 sempre più agitato

*mf*

84 rall.....

*ff*

96 Tempo I ♩ = ♩.

*pp*

104

*f*

110

*p*

116

*pp*

## Entr'acte No. 4

Allegro moderato (♩ = 120)

8 5

1-8 14-18

*p*

19

*p* *p* *pp*

27

Presto agitato

2 3

29-30 33-35

*f* *f*

37

*ff*

45-46

47

2

50-51

56

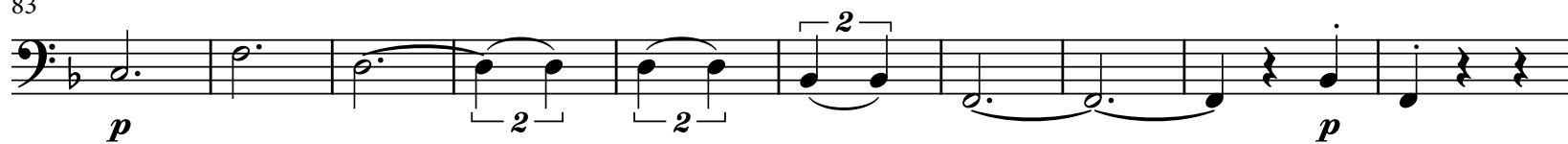
65

74

2

81-82

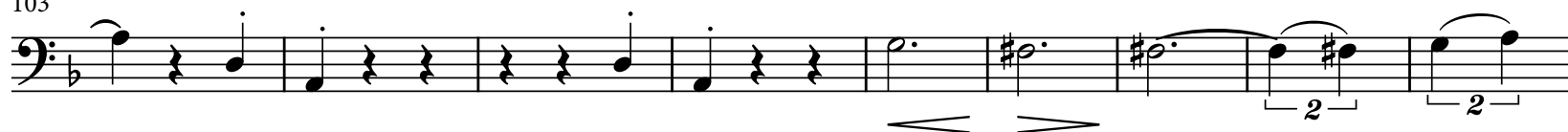
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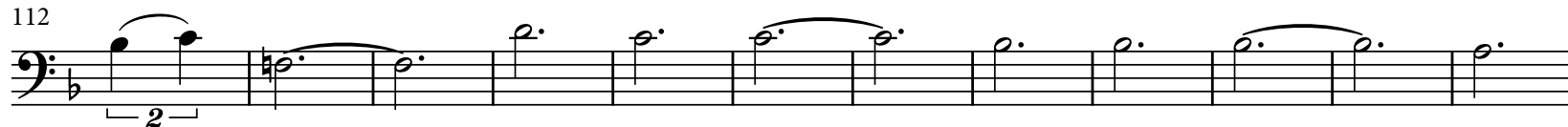
93



103



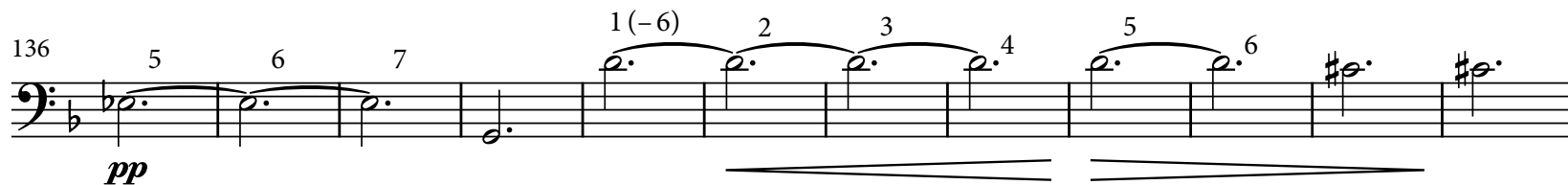
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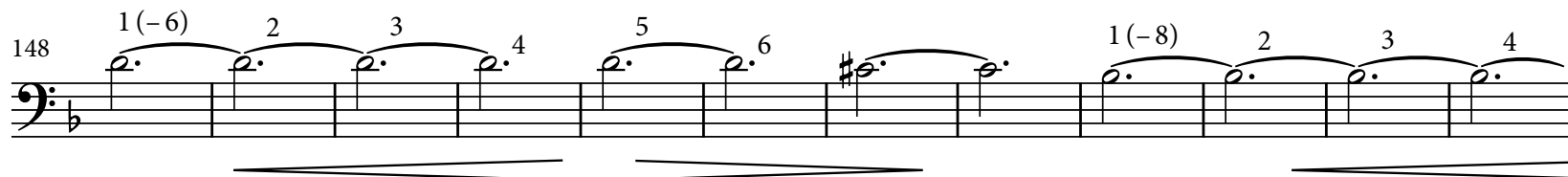
124



136



148



160





170  $\text{♩} = \text{♩.}$  Tempo I

*sf sf sf 173-175 f*

*dim. poco a poco*

179

*sf sf sf 183-187 f*

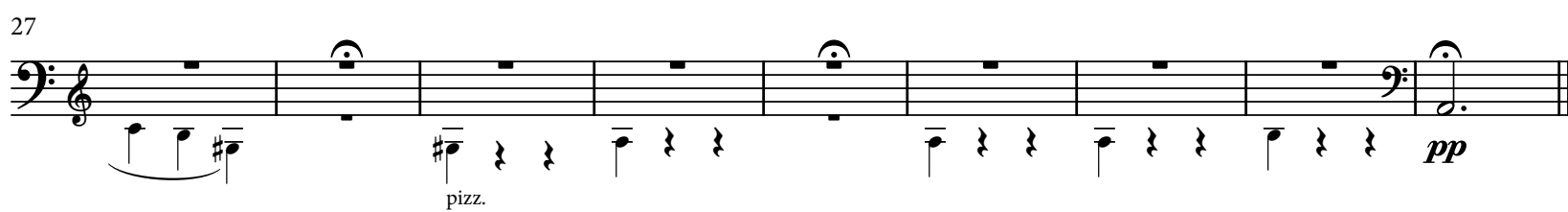
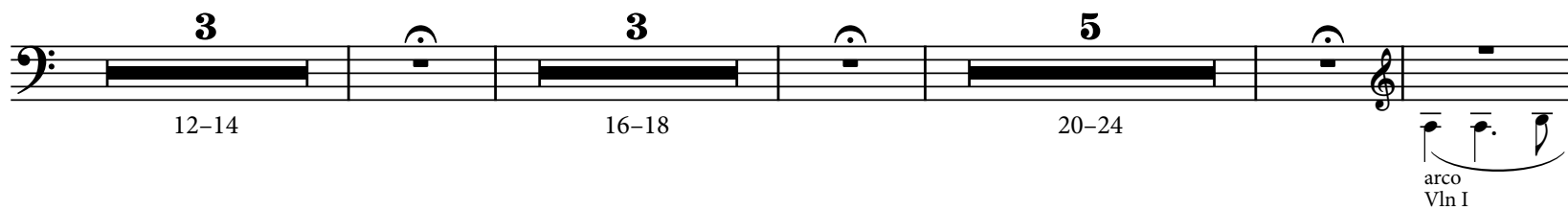
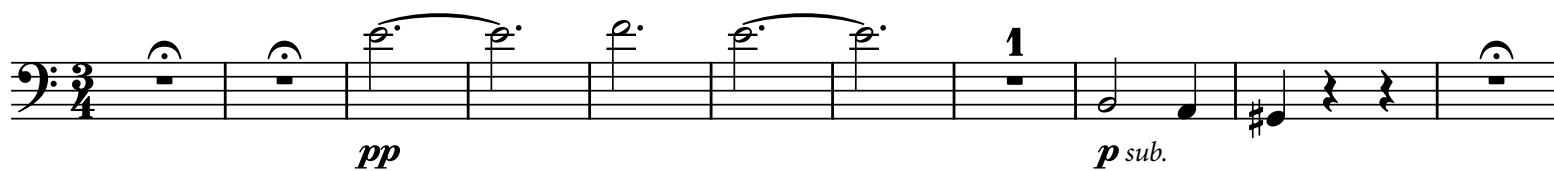
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*p p pp pp*

## Act V Scene II - The Lute Song

Tacet
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## Act V Scene II - Conclusion





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