

# QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

DOUBLE BASS

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

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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)

1-2

*p*

6

*f*

7-9

*p*

13

*f*

16-17

*p*

20

*p*

*f*

27

*dim.*

pizz.

33

*1*

*1*

*1*

arco

41

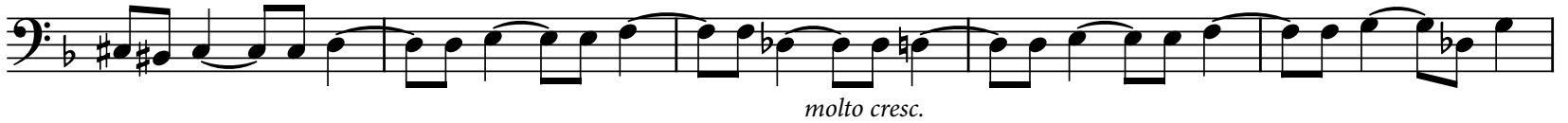
47



54



58



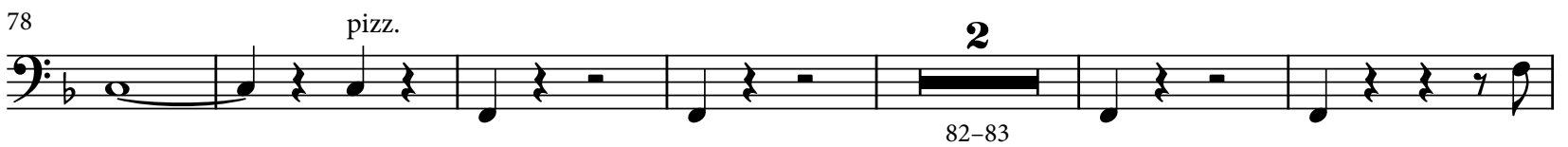
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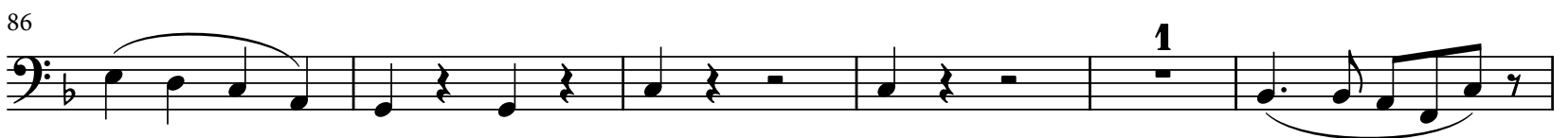
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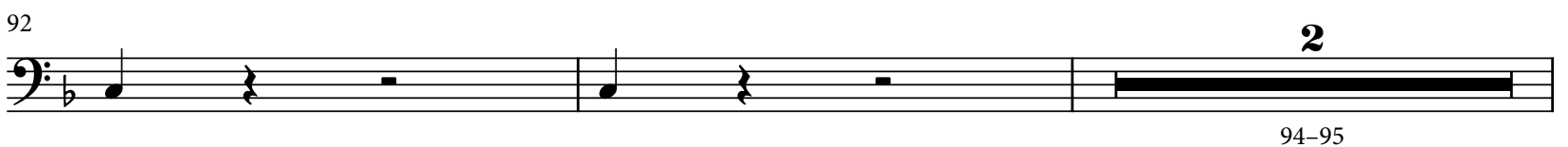
78



86



92



96

arco



*p cresc.* *sf* *sf*

102



108



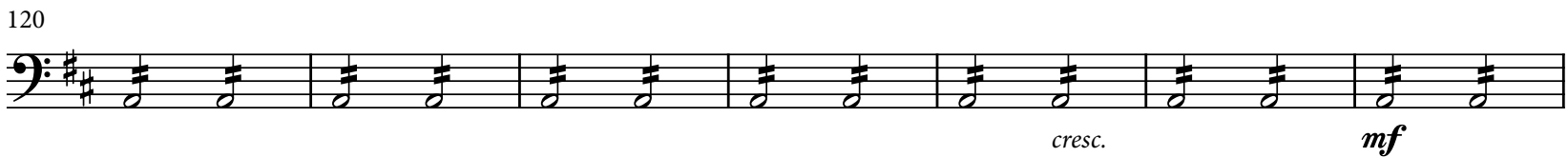
*sf* *p*

114



*sf* **1**

120



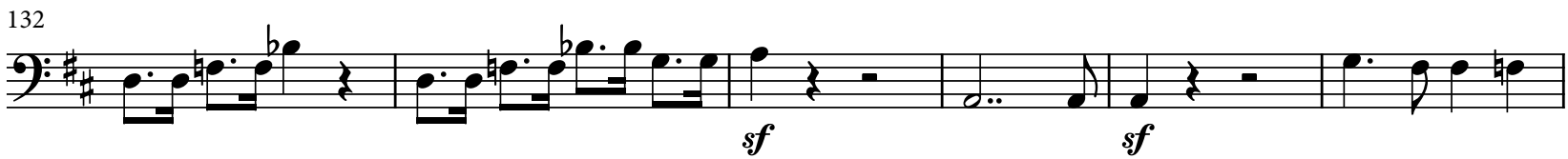
*cresc.* *mf*

127



*f* *ff*

132



*sf* *sf*

138





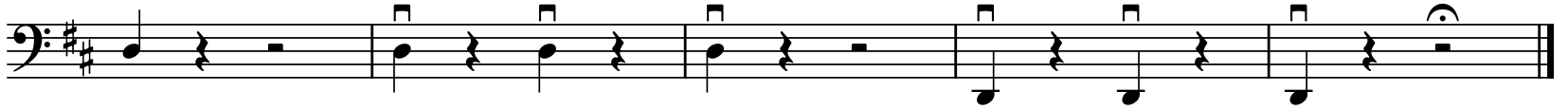
144



150



155



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## Entr'acte No. 1

Allegro Moderato (♩ = 132)

1-3 5-11 pizz. arco *p*

15 21-27 7

28 29-32 4 pizz. *cresc.*

37 arco *f* *dim.* A

45

51 *sf* *p* *p* 3

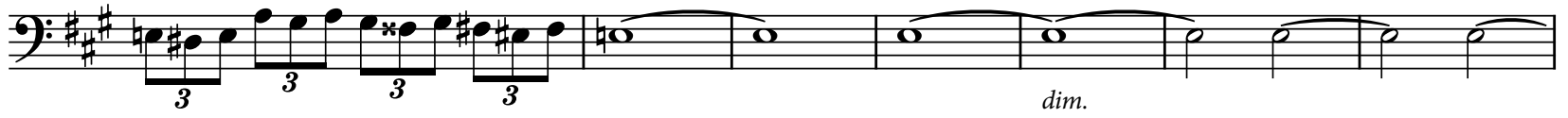
56-57 2 *sf* *sf* 3 61-63

64

**B**

*p* *cresc.*

106



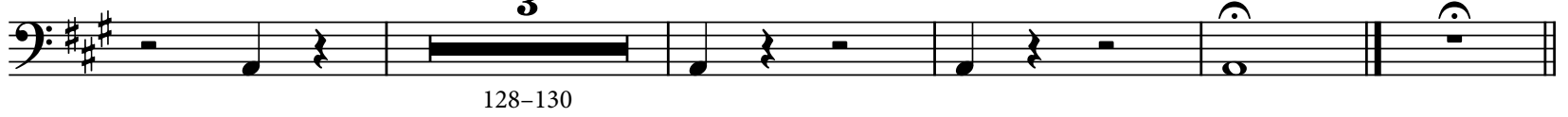
113



120



127

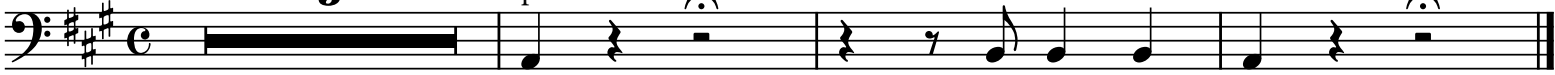


Act II Scene I [a]

L'istesso tempo

**3**

pizz.



1-3

Act II Scene I [b]

L'istesso tempo

arco

*ff*

**2**

3-4

*sf*

*sf*

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## Entr'acte No. 2

Allegretto Maestoso (♩ = 84)

*p*

6

*tr*

*pp*

9

pizz.

12-20

A

27

arco

*p*

2

29-30

35

arco

pizz.

arco

43

pizz.

*pp*

7

46-52

arco

*tr*

54

cresc.

B

3

57-59

60

staccato

*p*

66

72

78

pizz.

83

arco

88

cresc. poco a poco

93

C

*p*

98

103

Maestoso

*ff*

109

109

114

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody begins with a series of eighth and sixteenth notes, including some beamed sixteenth notes. It features two measures with eighth-note triplets, each marked with an accent (>). The piece concludes with a final note marked 'pizz.' (pizzicato) and a 'dim.' (diminuendo) dynamic marking.

121

The musical score for Example 121 is written on a single staff with a bass clef and a key signature of one sharp (F#). The notation includes a series of eighth and quarter notes, some with stems pointing down, and several measures of rests. The piece concludes with a double bar line and a fermata. The dynamic marking *pp* is present below the staff.

128

*p* *pp* *pp*

*tr* *tr* *tr* *tr*

1

134

1

143 *accelerando*.....

*cresc.*

[illegible]

2 pizz. 2 pizz.

151-152 155-156

158

162 arco pizz.

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

Andante

1-2 *sf* pizz. arco *sf* 6-9

10 11-12 *sf* pizz. 16-19

20 arco 21-22 1 25-28 a tempo

29 1 pizz. 2 33-34 *sf* *pp*

Act III Scene V

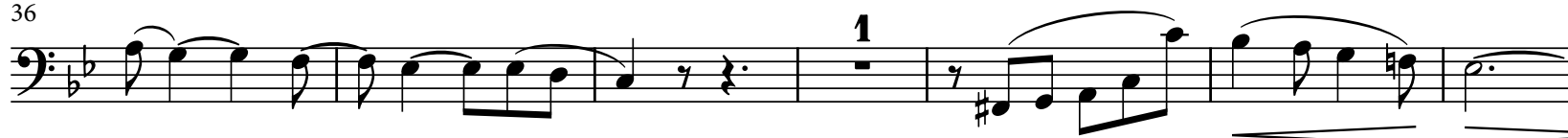
## Entr'acte No. 3

Largo ( $\text{♩} = 50$ )

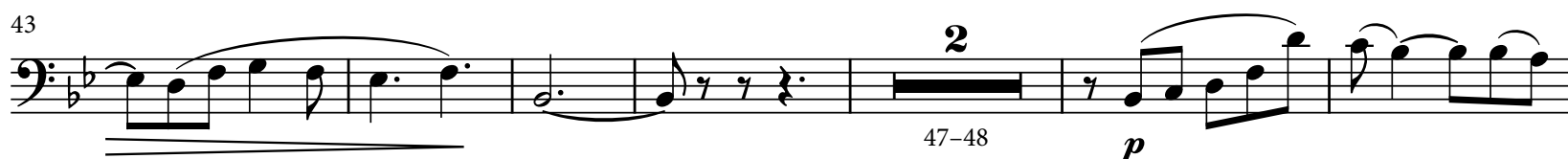
30



36



43



51



59



Più animato

pizz.



74



80

sempre più agitato

arco



84-85

86

rall..... Tempo I ♩ = ♩.

**7** **2**

*f*

88-94 95-96

99

pizz.

*pp*

106

arco pizz.

113

**1** arco **2** **1** pizz. arco

< >

116-117

< >





103

pizz.

7

109–115

116

arco

124

132

139

150

161

1

1

*sf*

*sf*

*sf*

*sf*

170

*sf*

*sf*

*sf*

Tempo I

4

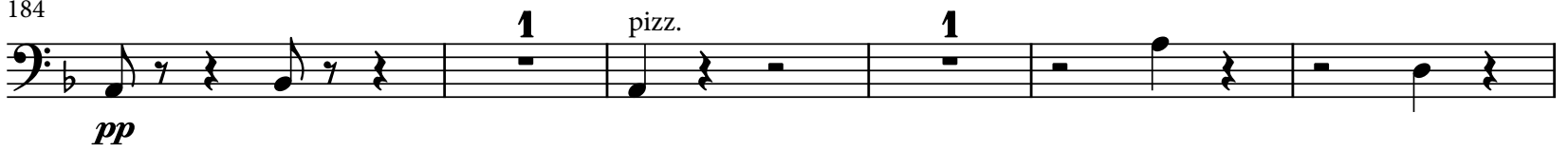
173–176

*dim. poco a poco*

179



184



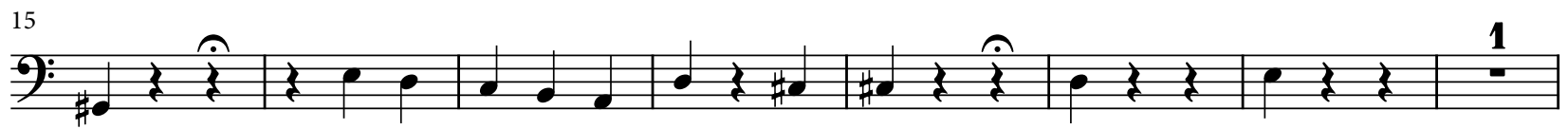
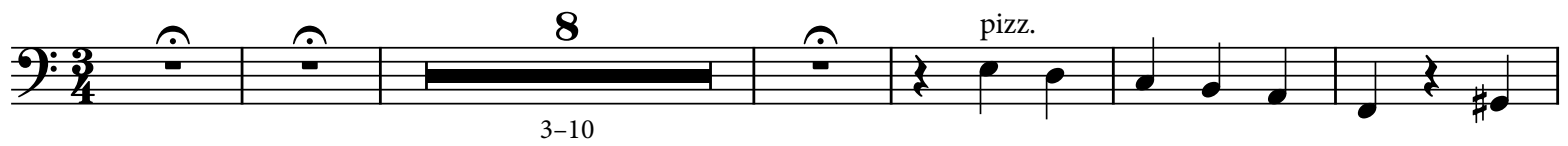
190



## Act V Scene II - The Lute Song

Tacet
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## Act V Scene II - Conclusion





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