

QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

HORN 1

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.

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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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Horn (Bb) 1, Horn (A) 1, Horn (F) 1, Horn (E) 1 & Horn (D) 1

Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

Prelude

Hn in D

11

21

28

42

49

56

p

f

dim.

p

sf

mf

p

molto cresc.

4

4-7

3

16-18

9

33-41

1

1

1

1

1


1

62

ff

Allegretto

[illegible][illegible]

86 

96

p cresc. *sfpp* *sfpp* *f*

103

ff

110

p

[illegible]

124

p *cresc.* *f* *ff*

Musical staff 124-130. Measures 124-126 contain whole notes. Measure 127 begins a sixteenth-note scale starting on G4, marked *f* with a crescendo hairpin. Measure 128 continues the scale, marked *ff*. Measures 129-130 continue the scale and end with a quarter rest.

131

Musical staff 131-135. Measures 131-132 contain eighth-note pairs. Measure 133 contains eighth notes with a key signature change to one flat. Measure 134 contains eighth notes with a key signature change to two flats. Measure 135 contains quarter notes with accents (^) and ends with a quarter rest.

136

Musical staff 136-141. Measures 136-141 contain eighth notes and quarter notes, ending with a half note.

142

sf **1**

Musical staff 142-148. Measures 142-143 contain quarter notes. Measure 144 contains a quarter note, a quarter rest, and a whole rest. Measure 145 contains a whole rest, marked with a first ending bracket (**1**). Measures 146-148 contain quarter notes and half notes.

149

Musical staff 149-154. Measures 149-153 contain quarter notes and quarter rests. Measure 154 contains a half note with a slur and a fermata, followed by a quarter rest.

155

Musical staff 155-159. Measures 155-159 contain quarter notes and quarter rests, ending with a half note and a fermata.

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Allegro Moderato (♩ = 132)

Entr'acte No. 1

Hn in A

3 3 3 7

p *cresc.* *f* 5-11 *p*

13 9

19-27

28 8 Bsn

29-36 *f* *dim.* *p*

44 A

50 3

sf *p* *p* 3 *p* 3

56 *cresc.* 3 *ff*

62 B 3 1 4

sf 66-69 *ff* 3

71 1 3 3

ff

78

ff

84

Maestoso

ff

90

97

C

104

110

dim.

p

117-118

2

119

2

121-122

mf

p

128

1

3

3

3

[Curtain]

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

pp

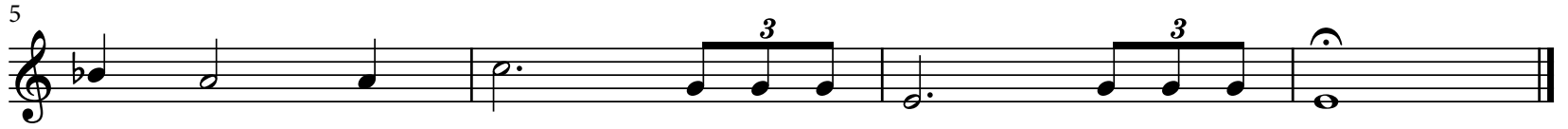
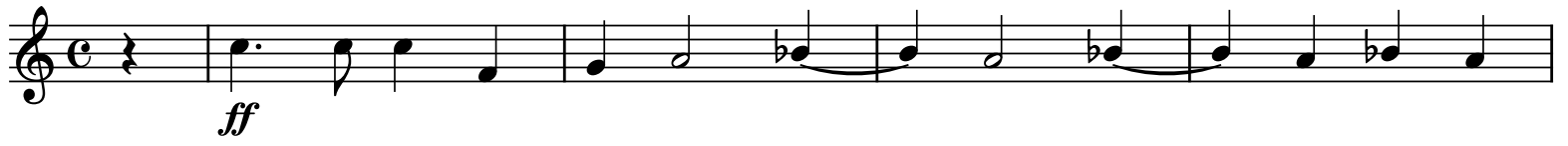
Act II Scene I [a]

Tacet

L'istesso tempo

Act II Scene I [b]

Hn in A



Allegretto Maestoso (♩ = 84) Entr'acte No. 2

Hn in F

1

p

7

9

8-16

pp

4

21-24

25

A

2

28-29

pp

34

cresc.

p

43

p

50

B

3

57-59

6

62-67

p

4

70-73

74

p

2

76-77

9

78-86

p

90

C

7

3

94-100

102-104

105

Maestoso

f

ff

112

sf

4

116-119

dim.

122

10

124-133

pp

cresc.

139

accelerando..... Tempo I

cresc.

ff

148

p

154

5

157-161

162

p

Andante

Hn in F

12

1-12

Milkmaid

Ro - bin came be - hind me, kiss'd me___ well, I vow: Cuff him could I? with my

16

hands milk - ing the

pp

18-19

2

1

p

25-27

a tempo

3

28

pp

sf

31-32

pp

pp

2

Act III Scene V



Hn in F

p

pp

5-6

2

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Largo (♩ = 50)

Entr'acte No. 3

Hn in Bb

34

5

Bsn

2

ma marcato

1-34

35-39

43-44

p

46

1

4

4

56-59

61-64

f

Più animato

70

7

71-77

mf

sempre più agitato

84

ff

94

rall..... Tempo I ♩ = ♩

5

99-103

pp

pp

2

106-107

f

p

114

2

1

116-117

pp

Allegro moderato (♩ = 120)

Entr'acte No. 4

Hn in D

4

4-7

p

pp

11

2

13-14

1

p

20

1

22-24

p

3

p

Presto agitato

sf

29-30

2

31

3

33-35

f

41

2

45-46

2

50-51

52

61

70

80

4

81-84

p

2

2

2

[illegible]

109  115-116

117

dim.

1

1

Detailed description: Musical staff 117-128. Treble clef, key signature of two flats. Measures 117-128. Notes: 117 (Bb, D, F), 118 (Bb, D, F), 119 (Bb, D, F), 120 (Bb, D, F), 121 (Bb, D, F), 122 (Bb, D, F), 123 (Bb, D, F), 124 (Bb, D, F), 125 (Bb, D, F), 126 (Bb, D, F), 127 (Bb, D, F), 128 (Bb, D, F). Dynamics: *dim.* at measure 125. Fingerings: **1** at measures 125 and 127.

129

p

1

1

1

1

1

1

Detailed description: Musical staff 129-140. Treble clef, key signature of two flats. Measures 129-140. Notes: 129 (Bb, D, F), 130 (Bb, D, F), 131 (Bb, D, F), 132 (Bb, D, F), 133 (Bb, D, F), 134 (Bb, D, F), 135 (Bb, D, F), 136 (Bb, D, F), 137 (Bb, D, F), 138 (Bb, D, F), 139 (Bb, D, F), 140 (Bb, D, F). Dynamics: *p* at measure 140. Fingerings: **1** at measures 129, 131, 133, 135, 137, and 139.

141

Detailed description: Musical staff 141-153. Treble clef, key signature of two flats. Measures 141-153. Notes: 141 (Bb, D, F), 142 (Bb, D, F), 143 (Bb, D, F), 144 (Bb, D, F), 145 (Bb, D, F), 146 (Bb, D, F), 147 (Bb, D, F), 148 (Bb, D, F), 149 (Bb, D, F), 150 (Bb, D, F), 151 (Bb, D, F), 152 (Bb, D, F), 153 (Bb, D, F). Dynamics: *sf* at measure 153.

154

sf

1 (-8)

2

3

4

5

6

7

8

Detailed description: Musical staff 154-164. Treble clef, key signature of two flats. Measures 154-164. Notes: 154 (Bb, D, F), 155 (Bb, D, F), 156 (Bb, D, F), 157 (Bb, D, F), 158 (Bb, D, F), 159 (Bb, D, F), 160 (Bb, D, F), 161 (Bb, D, F), 162 (Bb, D, F), 163 (Bb, D, F), 164 (Bb, D, F). Dynamics: *sf* at measure 164. Fingerings: 1 (-8) at measure 156, 2 at 157, 3 at 158, 4 at 159, 5 at 160, 6 at 161, 7 at 162, 8 at 163.

165

sf

sf

sf

sf

sf

ff

Tempo I

Detailed description: Musical staff 165-172. Treble clef, key signature of two flats. Measures 165-172. Notes: 165 (Bb, D, F), 166 (Bb, D, F), 167 (Bb, D, F), 168 (Bb, D, F), 169 (Bb, D, F), 170 (Bb, D, F), 171 (Bb, D, F), 172 (Bb, D, F). Dynamics: *sf* at measures 165, 167, 169, 171, and *ff* at measure 172. Tempo: Tempo I at measure 172.

173

1

Detailed description: Musical staff 173-178. Treble clef, key signature of two flats. Measures 173-178. Notes: 173 (Bb, D, F), 174 (Bb, D, F), 175 (Bb, D, F), 176 (Bb, D, F), 177 (Bb, D, F), 178 (Bb, D, F). Dynamics: *sf* at measure 178. Fingerings: **1** at measure 178.

179

p

dim.

Detailed description: Musical staff 179-183. Treble clef, key signature of two flats. Measures 179-183. Notes: 179 (Bb, D, F), 180 (Bb, D, F), 181 (Bb, D, F), 182 (Bb, D, F), 183 (Bb, D, F). Dynamics: *p* at measure 179, *dim.* at measure 183.

184

pp

pp

188-193

pp < >

Detailed description: Musical staff 184-193. Treble clef, key signature of two flats. Measures 184-193. Notes: 184 (Bb, D, F), 185 (Bb, D, F), 186 (Bb, D, F), 187 (Bb, D, F), 188 (Bb, D, F), 189 (Bb, D, F), 190 (Bb, D, F), 191 (Bb, D, F), 192 (Bb, D, F), 193 (Bb, D, F). Dynamics: *pp* at measures 184 and 188, *pp* < > at measure 193. Rehearsal mark: 188-193 at measure 188.

Act V Scene II - The Lute Song

Tacet

Act V Scene II - Conclusion

Musical score for Horn in E, measures 1-31. The score is written in 3/4 time and consists of four staves. The first staff (measures 1-8) includes a key signature change to E major (F#) and a first ending bracket. The second staff (measures 9-10) continues the melody. The third staff (measures 11-18) features a series of eighth-note patterns. The fourth staff (measures 19-31) includes a series of eighth-note patterns and a final double bar line.

Key signature: E major (F#)
 Time signature: 3/4

Measures 1-8: *p*, *p*, *p sub.*
 Measures 9-10: *p*
 Measures 11-18: *p*
 Measures 19-31: *pp*



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